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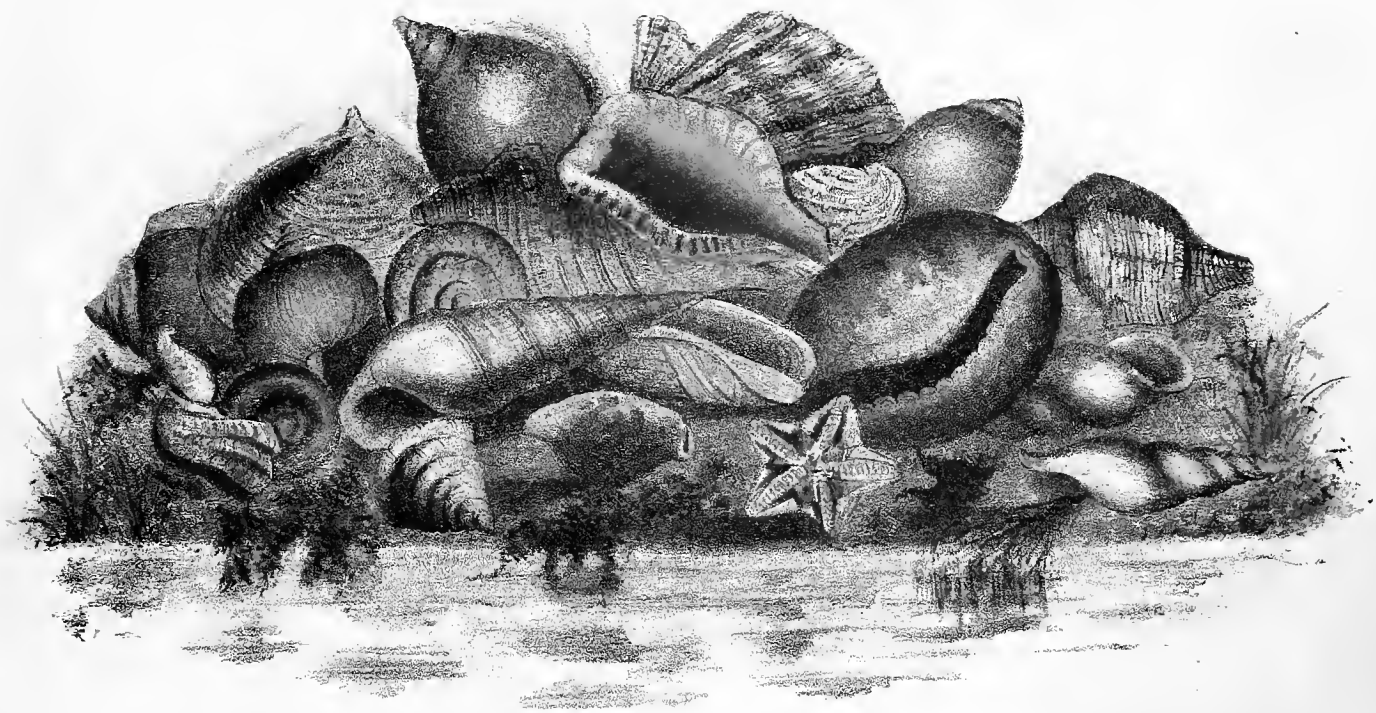
SHELLS OF OCEAN.



I WANDER'D ON THE SEA-BEAT SHORE

A SONG

WRITTEN AND INSCRIBED TO

P. FRASER, ESQR.

BY

J. W. LAKE,

THE MUSIC COMPOSED BY

J. W. CHERRY.

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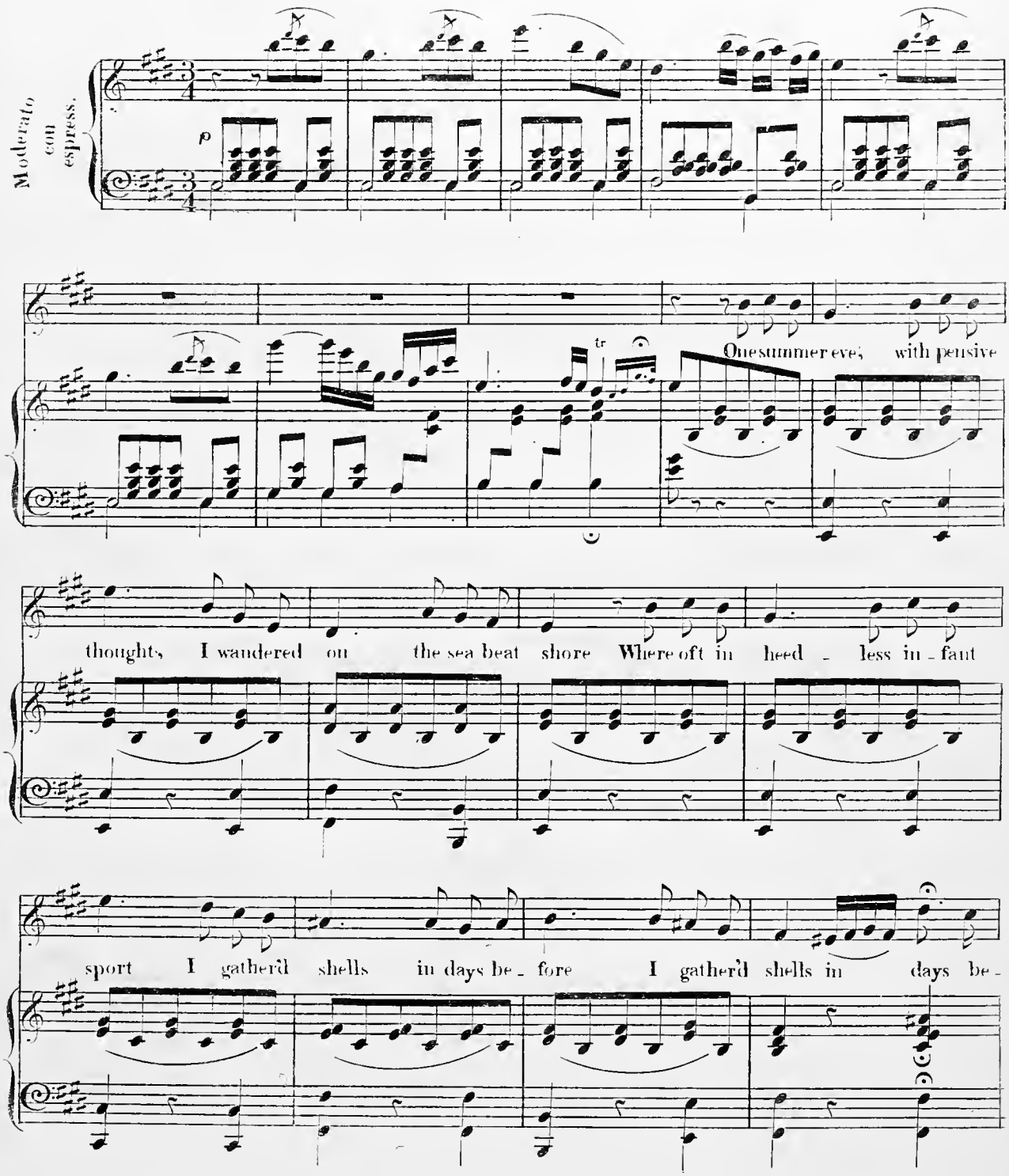
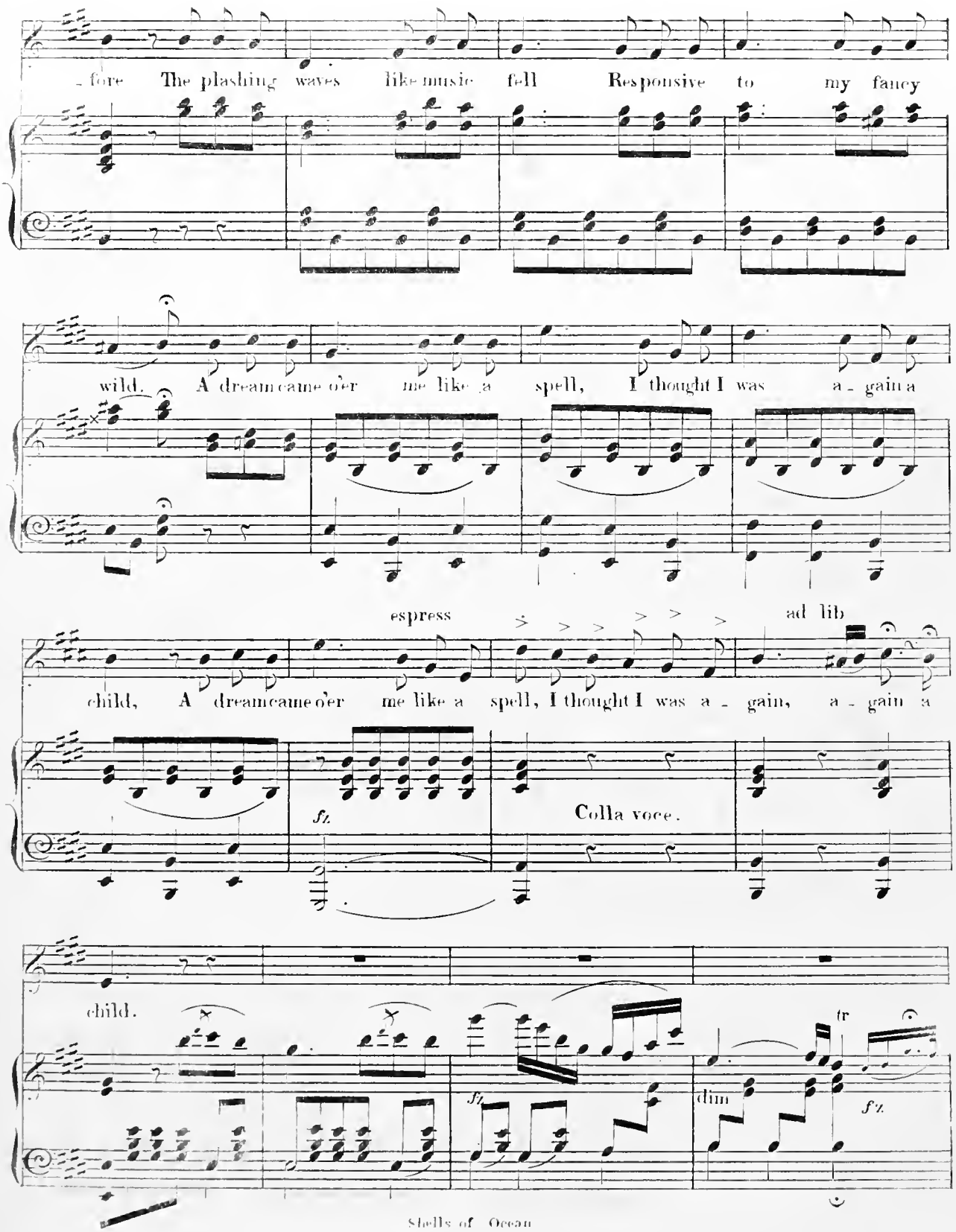
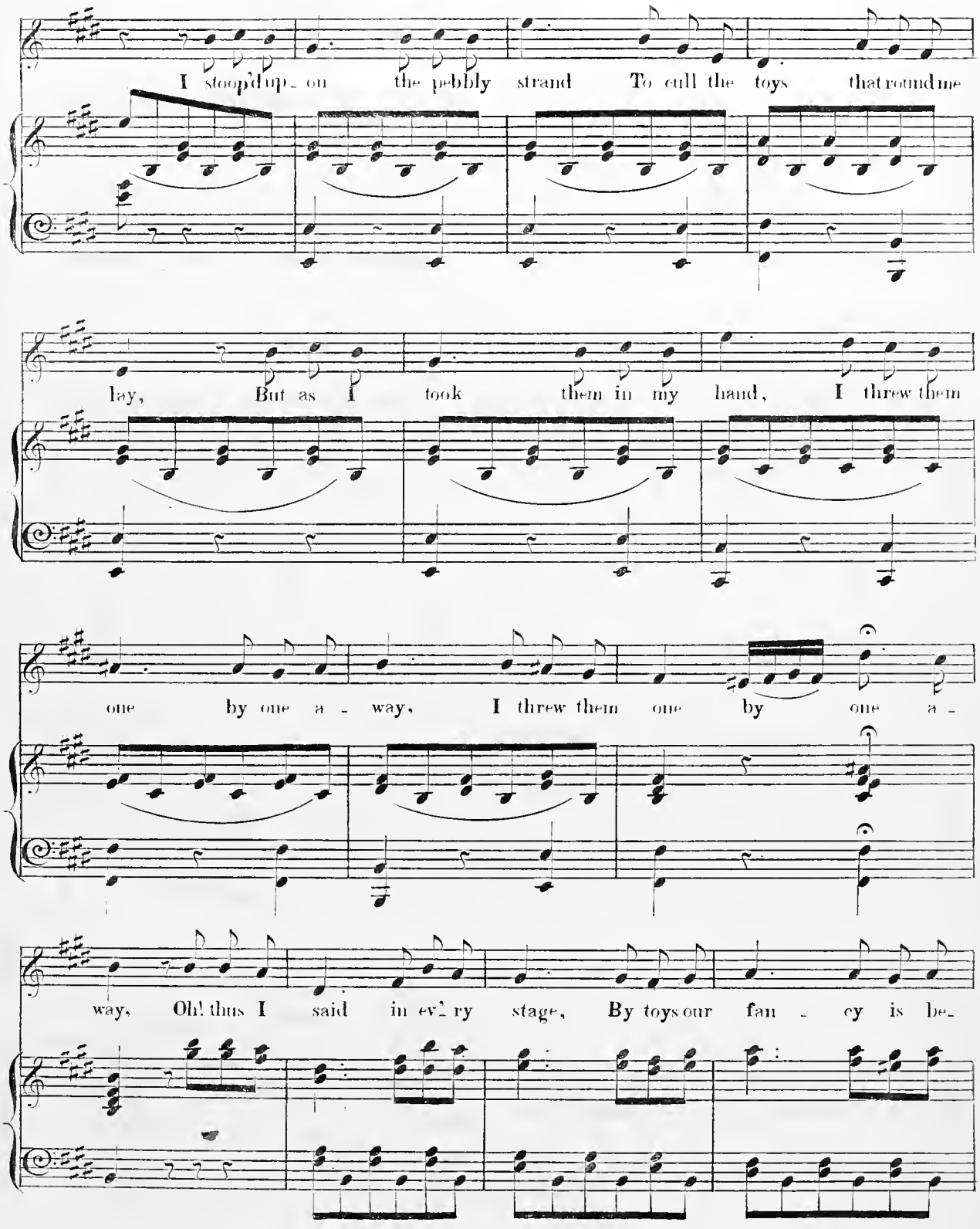
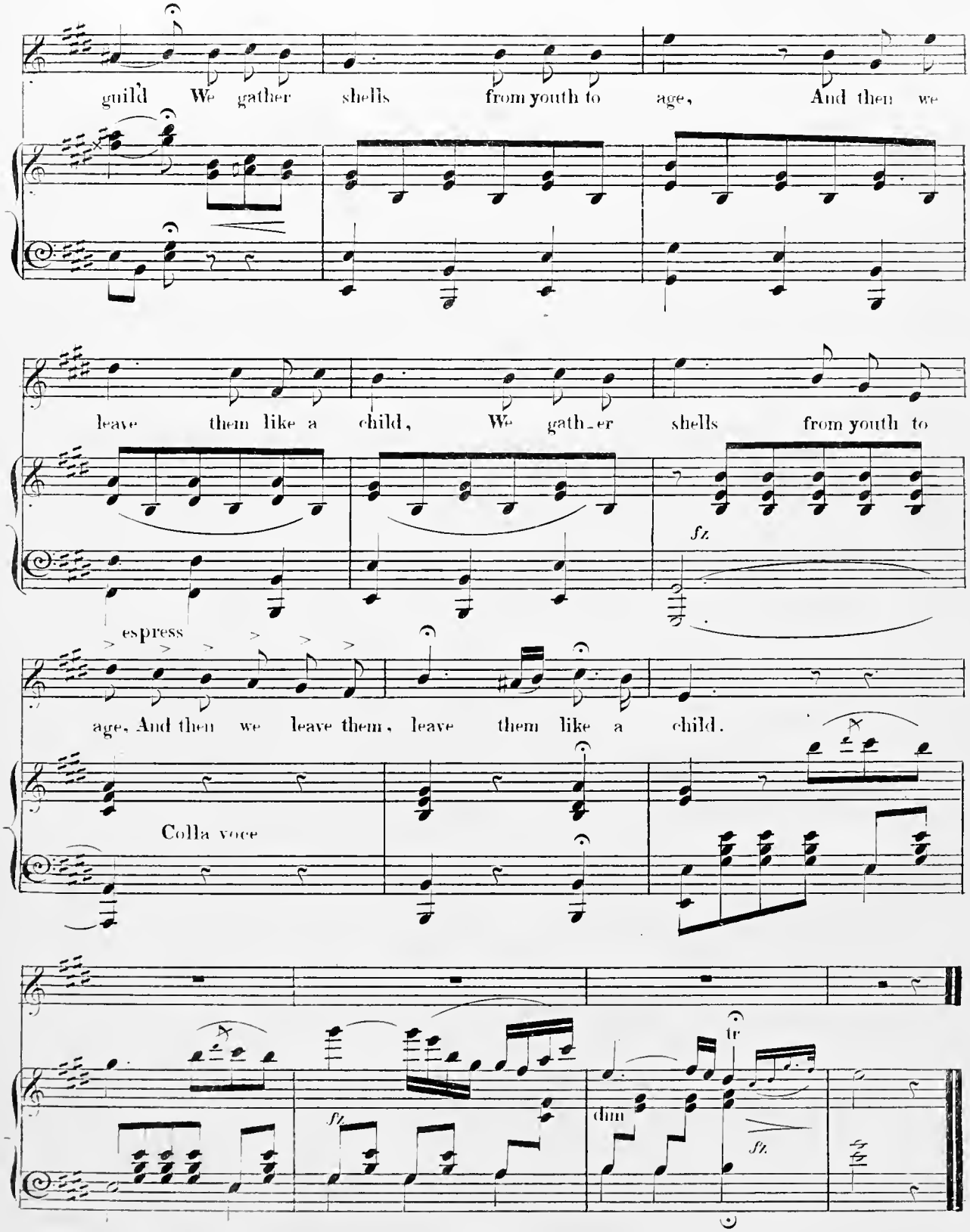



-fore The plashing waves like music fell Responsive to my fancy
wild. A dream came o'er me like a spell, I thought I was a - gain a
espress
ad lib
child, A dream came o'er me like a spell, I thought I was a - gain, a - gain a
fz
Colla voce.
child.
fz
dim
tr
fz


I stoop'd up- on the pebbly strand To cull the toys that round me
lay, But as I took them in my hand, I threw them
one by one a - way, I threw them one by one a -
way, Oh! thus I said in ev'- ry stage, By toys our fan - cy is be-


guild We gather shells from youth to age, And then we
leave them like a child, We gath-er shells from youth to
fz
espress
age, And then we leave them, leave them like a child.
Colla voce
fz
dim
tr
fz

The Battle Prayer

Composed by Kimmel,

BOSTON

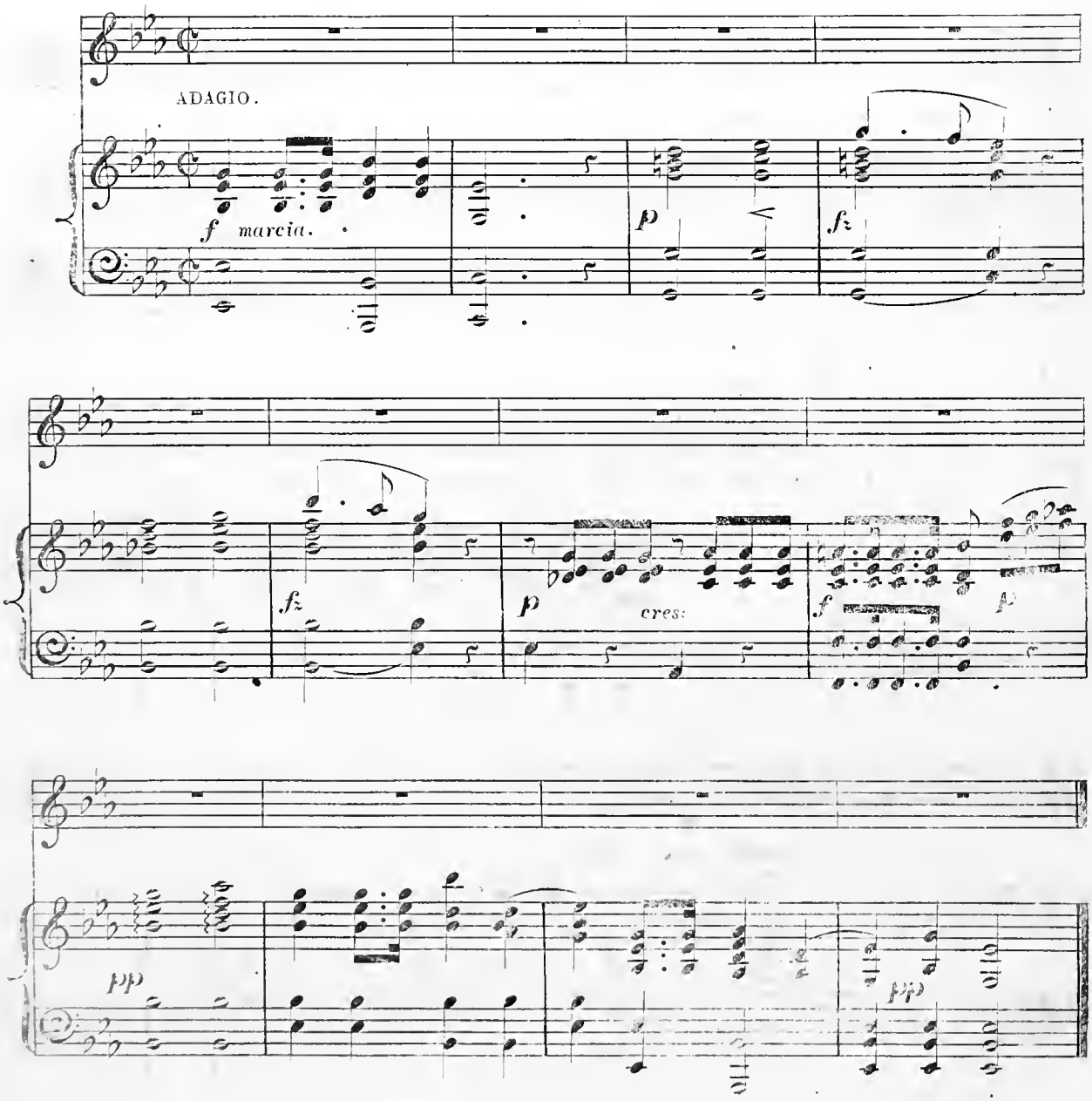
Published by **OLIVER DITSON & CO** 277 Washington St.

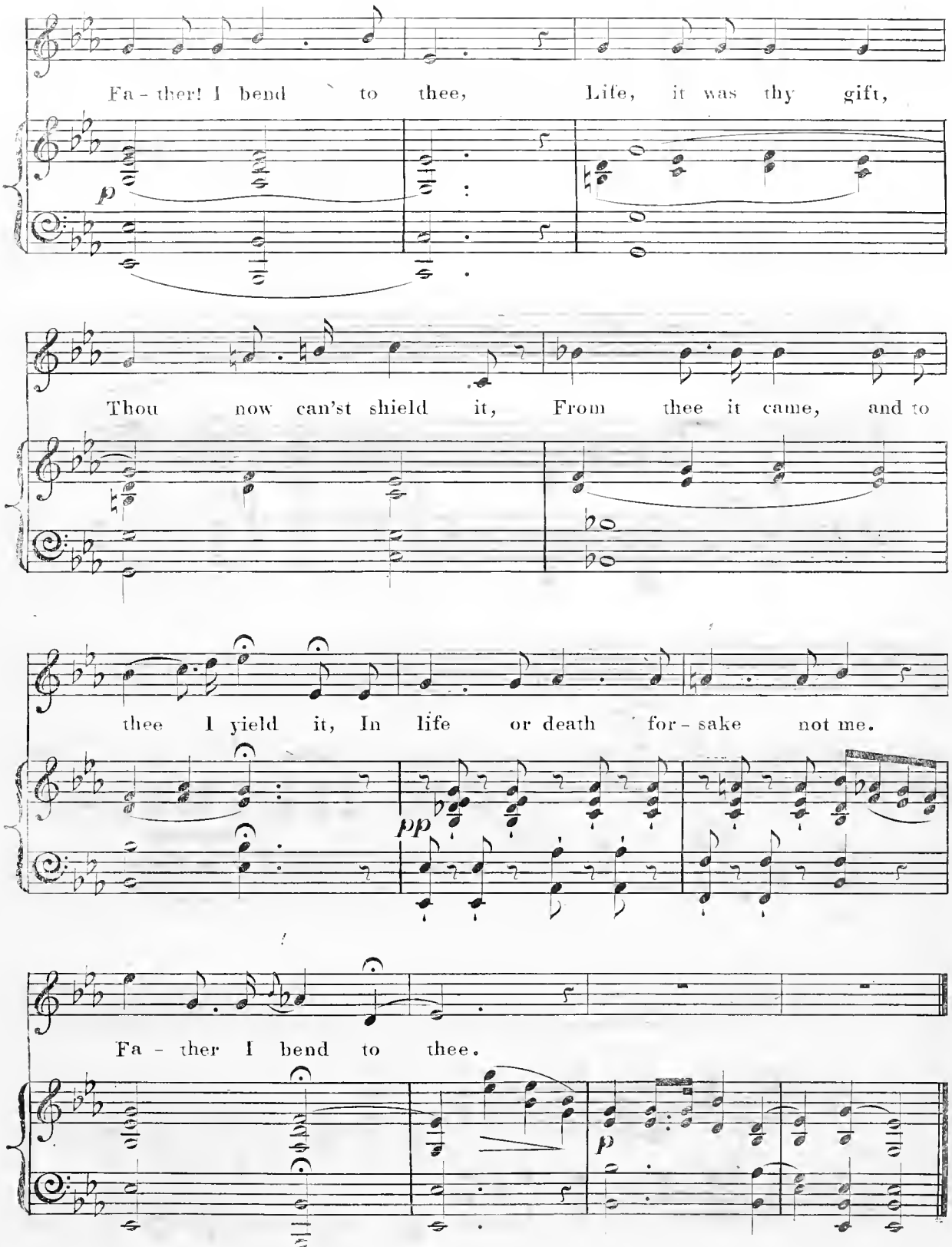
C.C.CLAPP & CO. *Boston.* | S.T.GORDON. *N York* | BECK & LAWTON. *Phila^da* | TRUAX, & BALDWIN *Cinn*

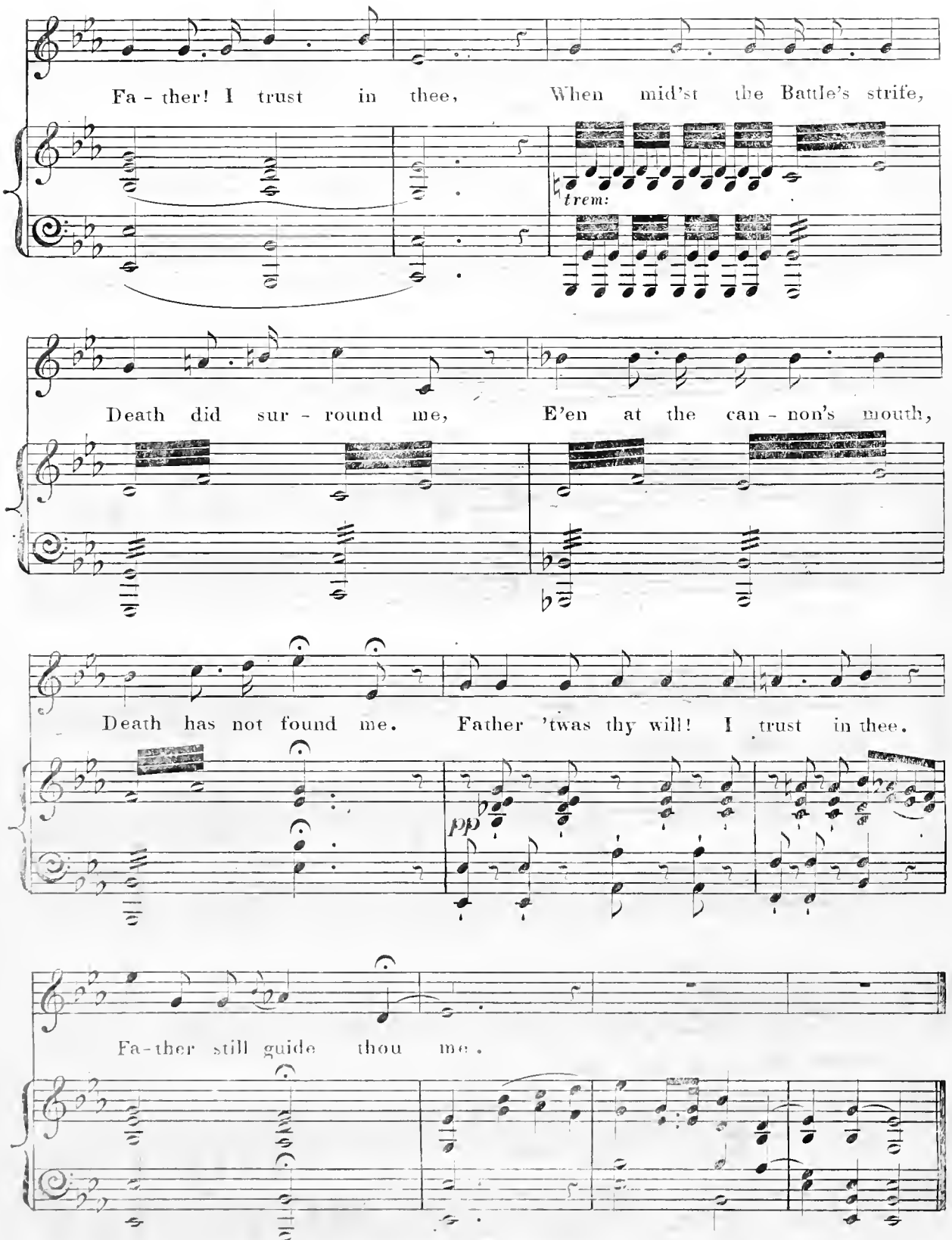
THE BATTLE PRAYER.

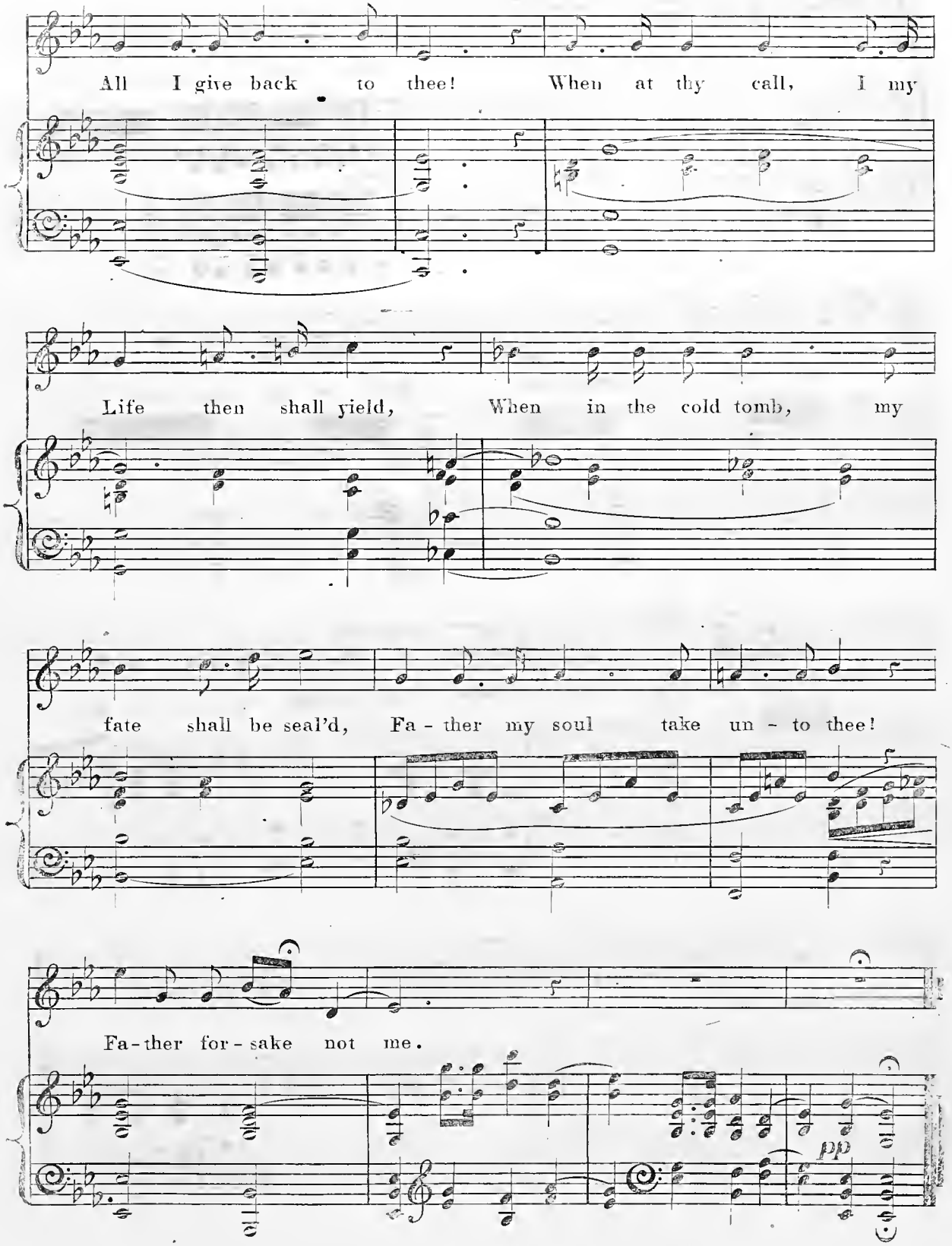
Words by WALTER MAURICE.

Music by HIMMEL.




Fa - ther! I bend to thee, Life, it was thy gift,
p
Thou now can'st shield it, From thee it came, and to
thee I yield it, In life or death for - sake not me.
pp
Fa - ther I bend to thee.
p


Fa - ther! I trust in thee, When mid'st the Battle's strife,
trem:
Death did sur - round me, E'en at the can - non's mouth,
Death has not found me. Father 'twas thy will! I trust in thee.
pp
Fa-ther still guide thou me.


All I give back to thee! When at thy call, I my
Life then shall yield, When in the cold tomb, my
fate shall be seal'd, Fa - ther my soul take un - to thee!
Fa-ther for-sake not me.
pp

There's music in the air

BY

GEO. F. ROOT.

BOSTON
RUSSELL & TOLMAN 291 Washington St.
Successors to
G. F. ROOT & CO. & W. N. RICHARDSON.

Song. 3

Quartette. 3

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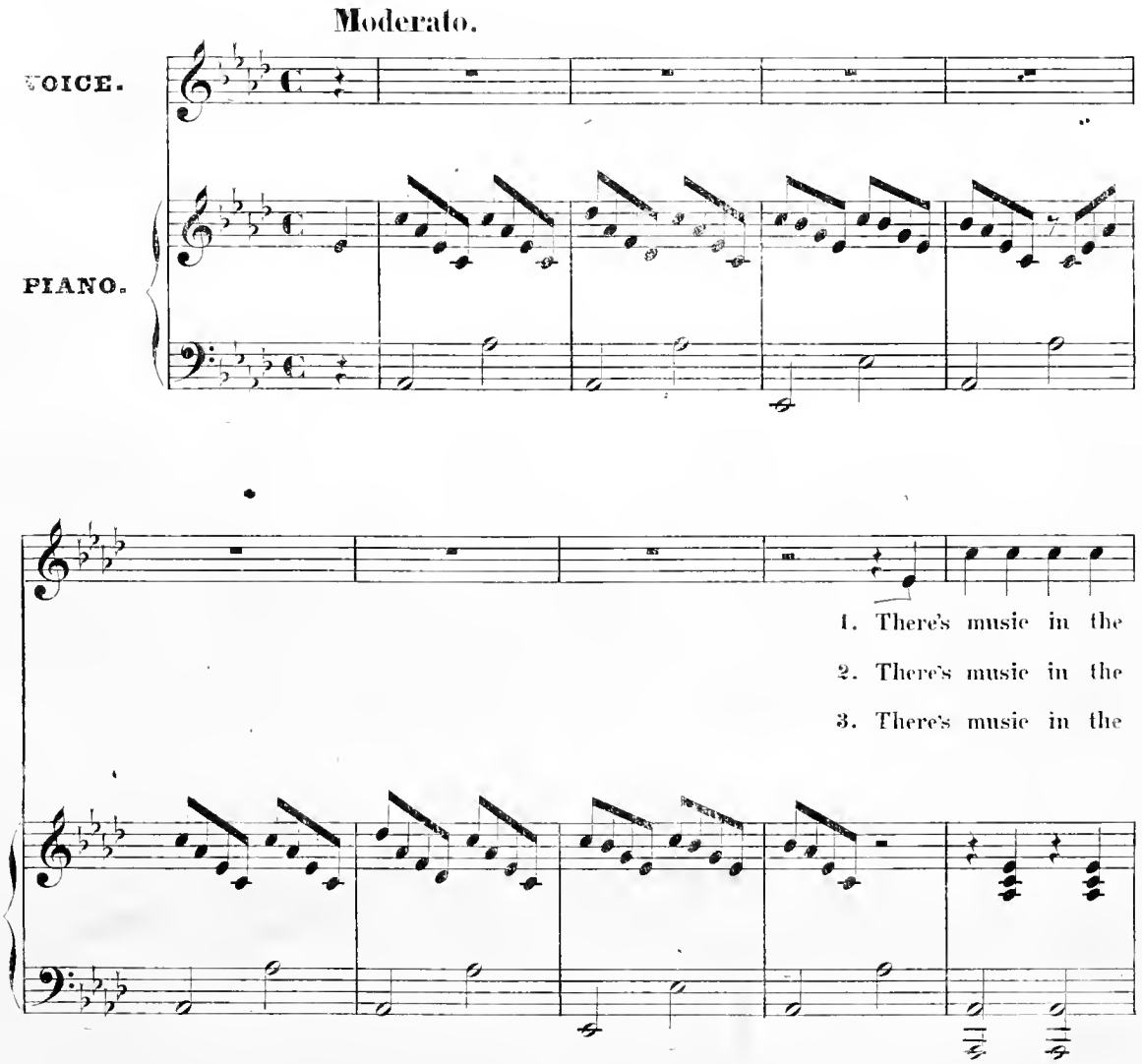
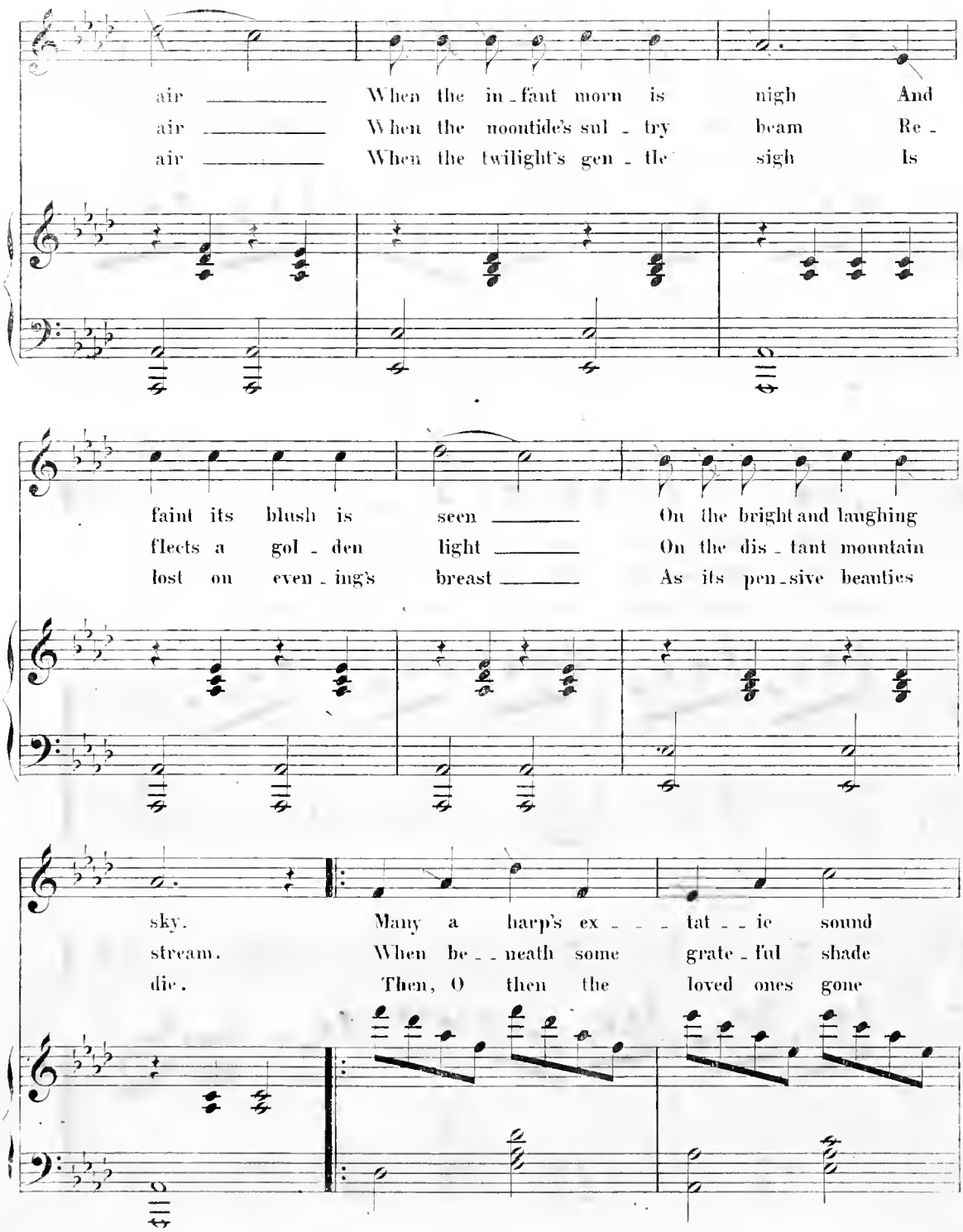
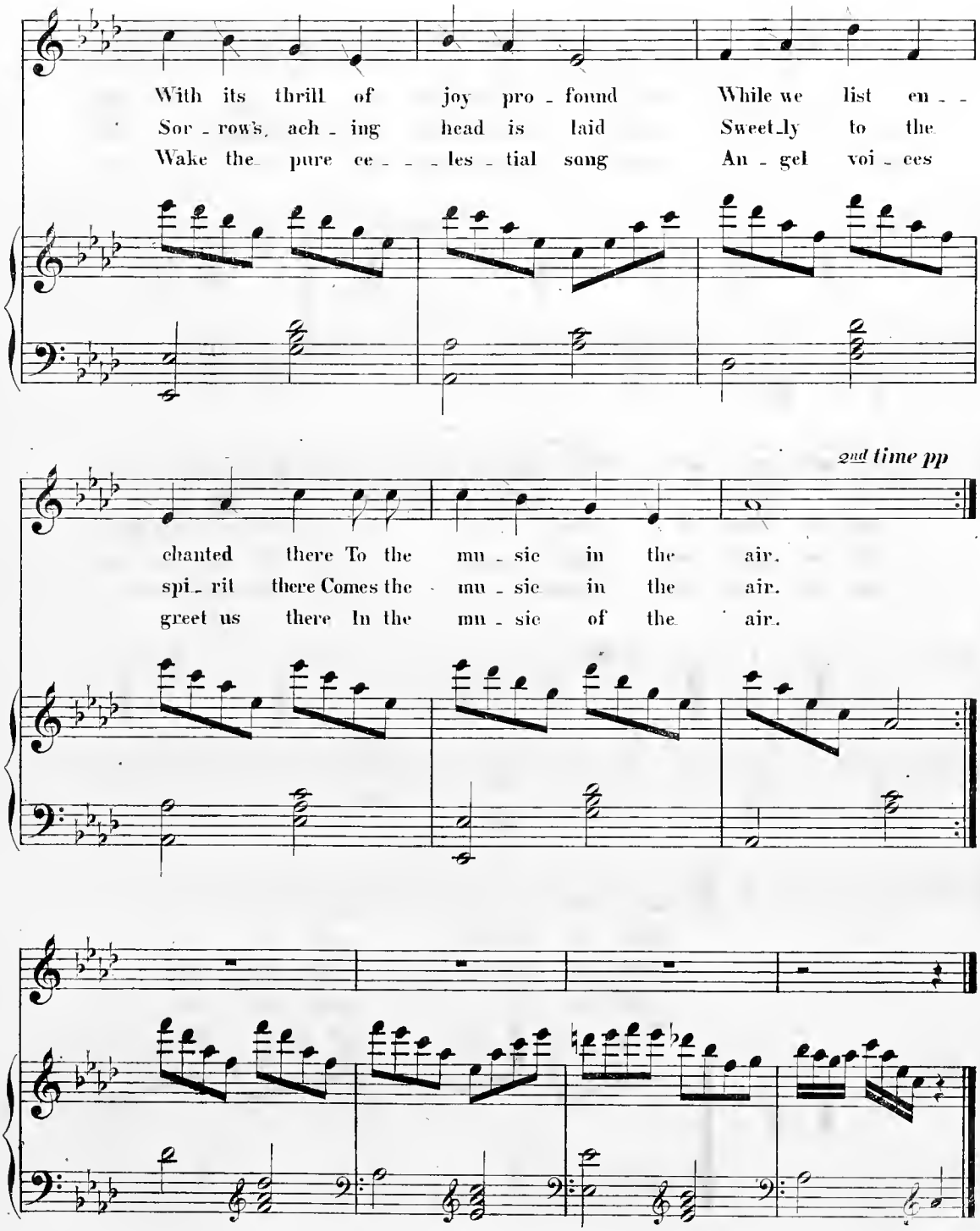
THERE'S MUSIC IN THE AIR.

G. F. ROOT.



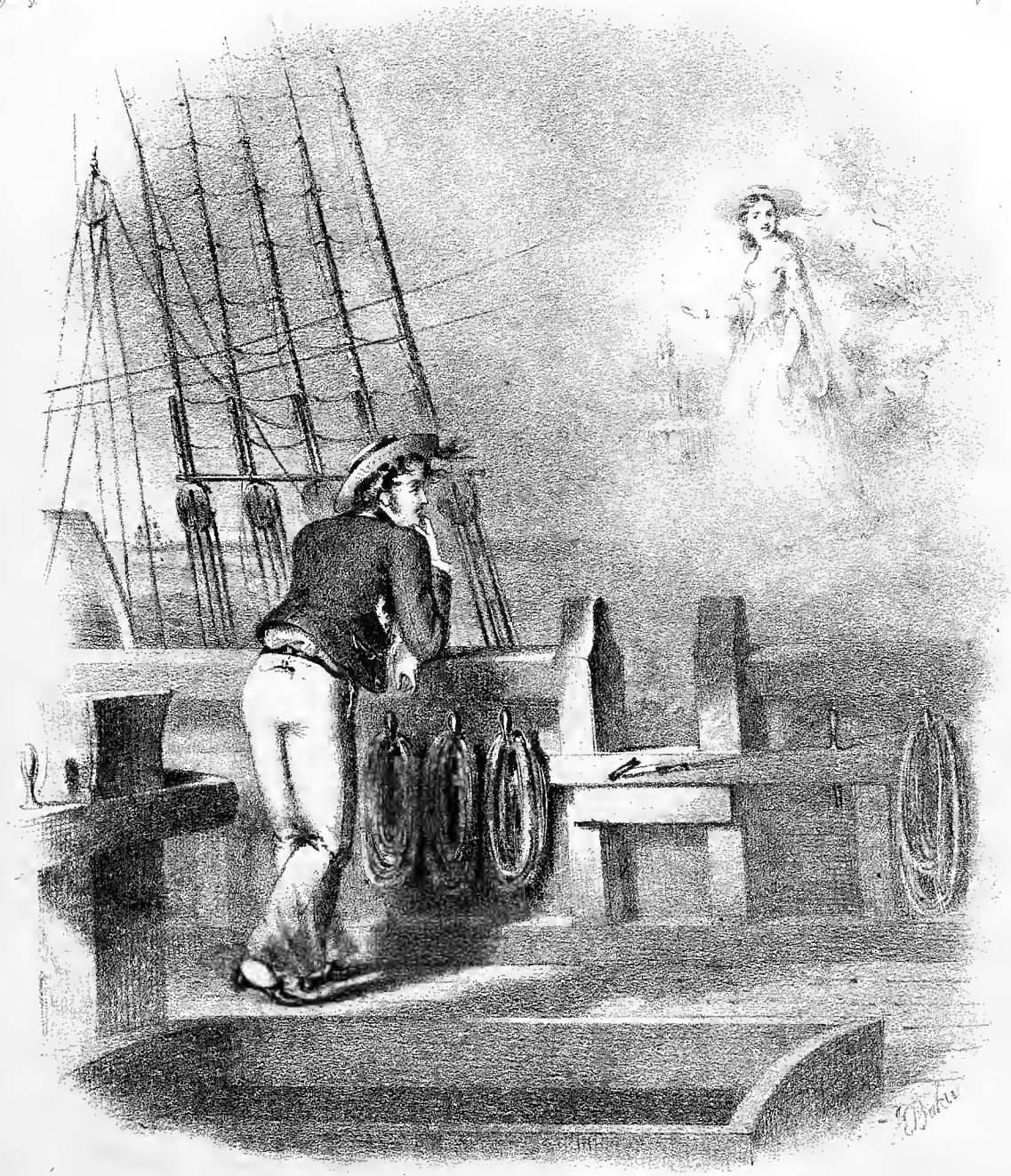

air When the in-fant morn is nigh And
air When the noontide's sul-try beam Re-
air When the twilight's gen-tle sigh Is
faint its blush is seen On the bright and laughing
flects a gol-den light On the dis-tant mountain
lost on even-ing's breast As its pen-sive beauties
sky. Many a harp's ex-tat-ic sound
stream. When be-neath some grate-ful shade
die. Then, O then the loved ones gone


With its thrill of joy pro - found While we list en - -
Sor - row's, ach - ing head is laid Sweet - ly to the
Wake the pure ce - - - les - tial song An - gel voi - ces
chanted there To the mu - sic in the air.
spi - rit there Comes the mu - sic in the air.
greet us there In the mu - sic of the air.

F. Göcke ltz

Nov. 20. 62

Her bright smile haunts me still.



COMPOSED BY

W. T. WRIGHTON,

Guitar. Piano.

Author of the "Dearest spot on earth to me is home."

J.H. Buffords Lith

BOSTON,

Published by OLIVER DITSON & CO. 277 Washington St.

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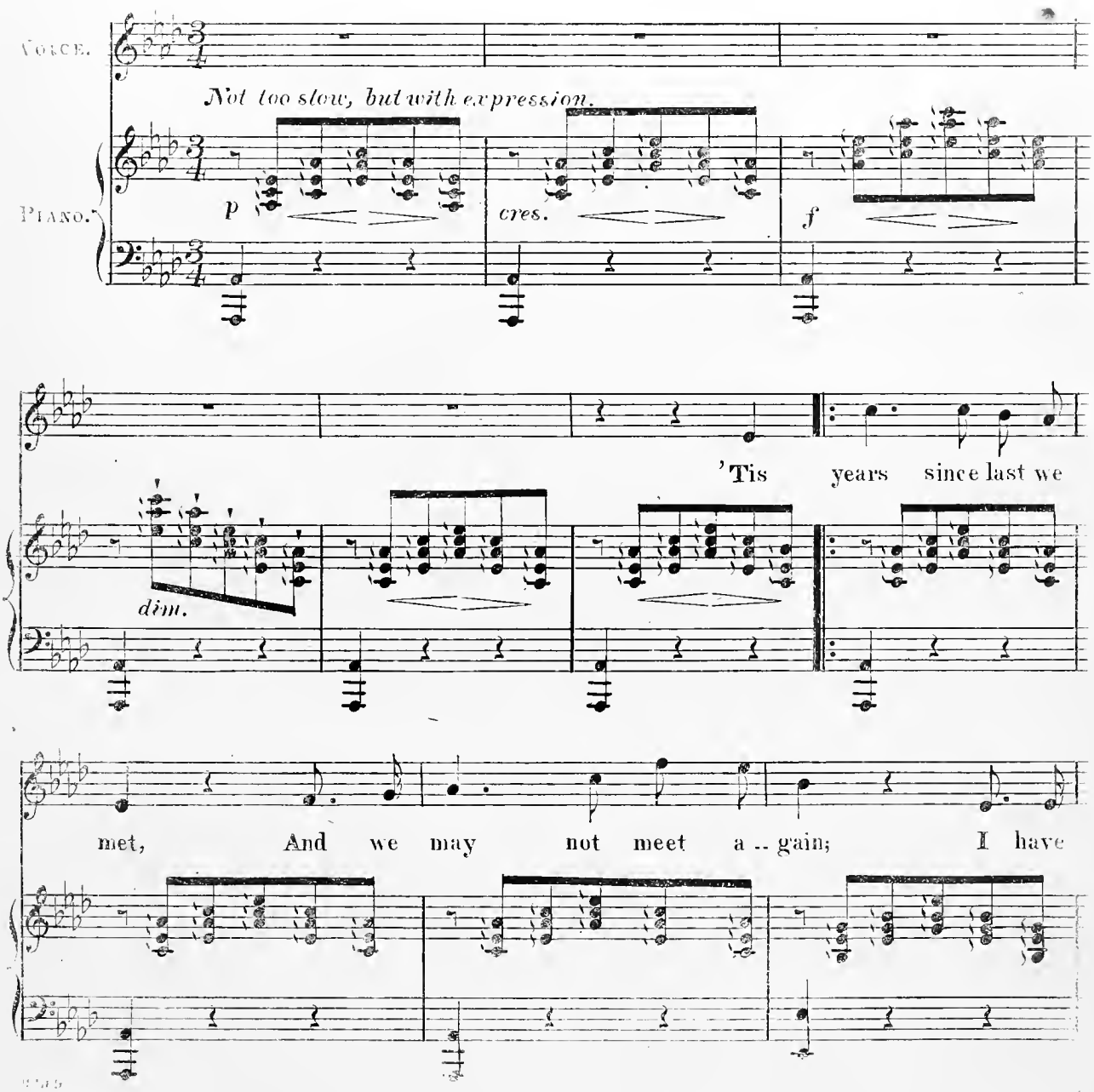
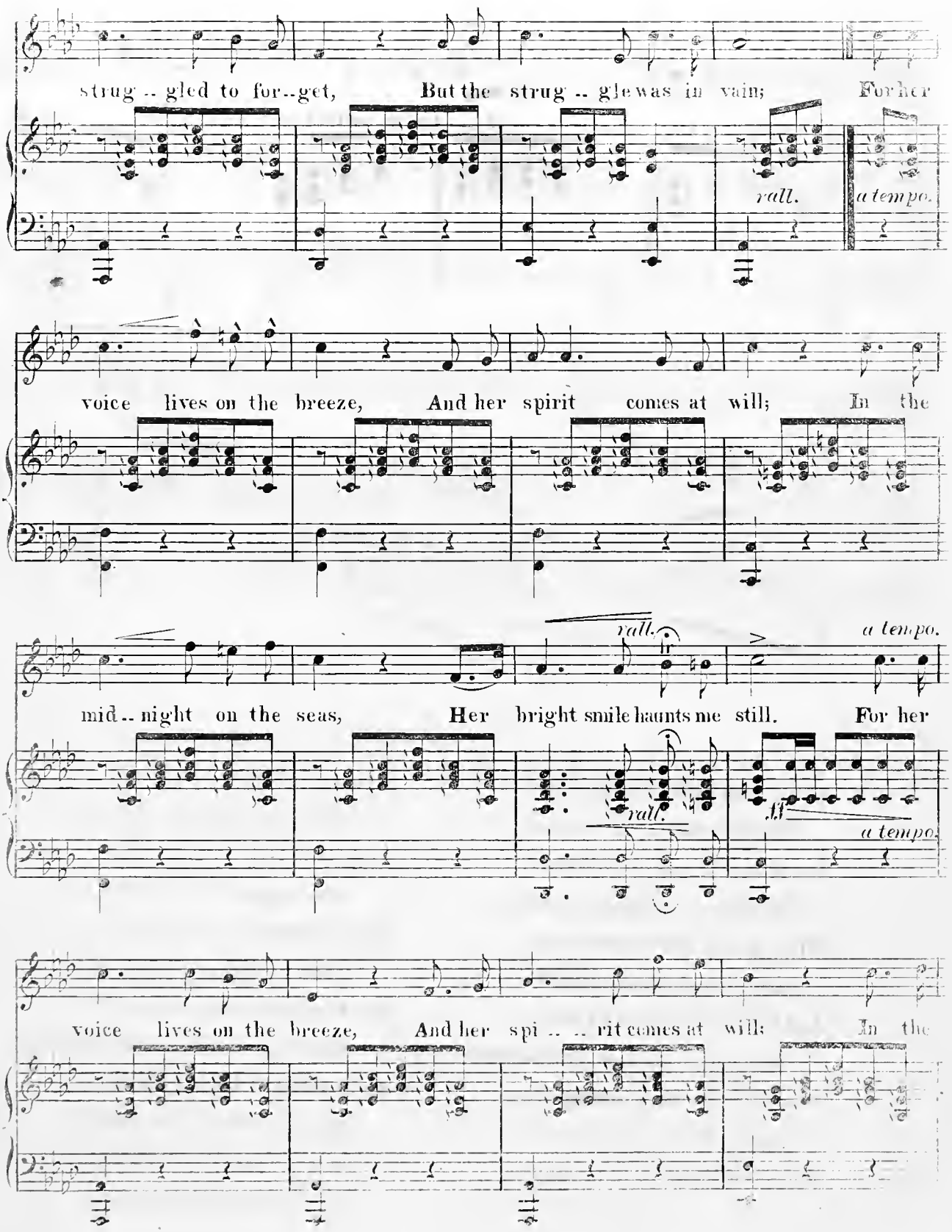
"HER BRIGHT SMILE HAUNTS ME STILL."

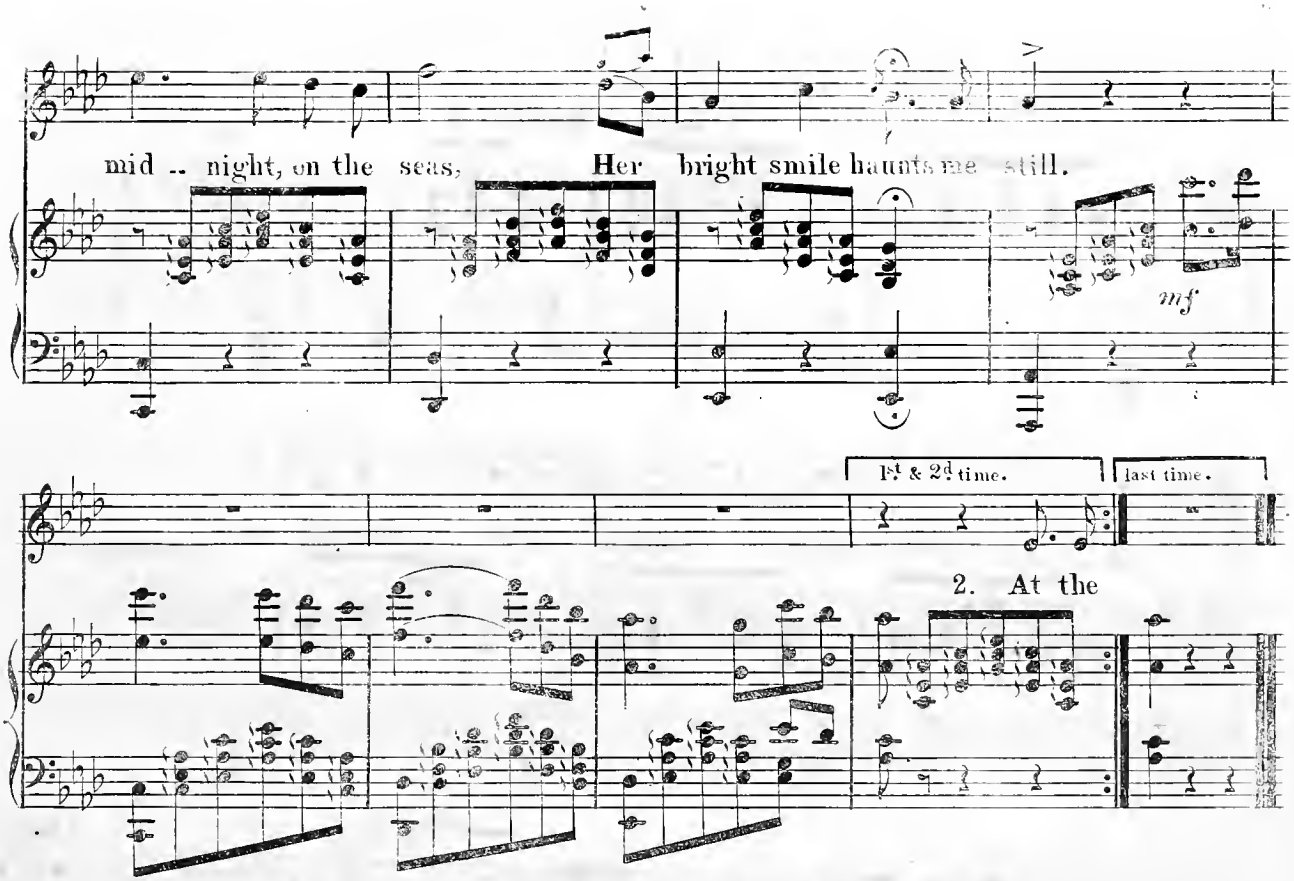
BALLAD.

Poetry by J. E. CARPENTER.

Music by W. T. WRIGHTON.




strug .. gled to for..get, But the strug .. gle was in vain; For her
rall.
a tempo.
voice lives on the breeze, And her spirit comes at will; In the
mid .. night on the seas, Her bright smile haunts me still. For her
rall.
rall.
a tempo.
voice lives on the breeze, And her spi .. .. rit comes at will: In the



2.

At the first sweet dawn of light,
When I gaze upon the deep,
Her form still greets my sight,
While the stars their vigils keep:
When I close mine aching eyes,
Sweet dreams my senses fill;
And from sleep when I arise,
Her bright smile haunts me still.
When I close mine aching eyes,
Sweet dreams my senses fill;
And from sleep when I arise,
Her bright smile haunts me still.

3.

I have sail'd 'neath alien skies,
I have trod the desert path,
I have seen the storm arise,
Like a giant in his wrath;
Ev'ry danger I have known,
That a reckless life can fill;
Yet her presence is not flown,
Her bright smile haunts me still.
Ev'ry danger I have known,
That a reckless life can fill;
Yet her presence is not flown,
Her bright smile haunts me still.

THE BOUDOIR.

A Collection of Favorite Songs.

AILEEN MAVOURNEEN	Roche.	1½
ALICE GRAY	Millard.	2½
ALPINE LAY	Balfe.	3½
ANDRE'S REQUEST TO WASHINGTON	Sweetser.	2½
AND YE SHALL WALK IN SILK ATTIRE	Bishop.	1½
ARABY'S DAUGHTER	Kiallmark.	2½
ARE THERE TIDINGS?	Bailey.	2½
ASK ME NO MORE TO SING	Glover.	2½
AT EVE I MISS THEE WHEN ALONE	Harmoneona.	3
AWAY TO THE FOREST GREEN	Linley.	2½
AWAY TO THE MOUNTAIN'S BROW	Lee.	2½
BALLAD SINGER	Linley.	2½
BANKS OF ALLAN WATER	Horn.	1½
BANKS OF THE BLUE MOSELLE	Rodwell.	2½
BAY OF BISCAY O	Day.	1½
BEAUTIFUL DAY	Hime.	3½
" ERIN	Glover.	2½
" SPRING	Blockley.	3½
BELIEVE ME IF ALL THOSE ENDEARING		1½
BELLS UPON THE WIND	Lee.	2½
BID ME DISCOURSE	Bishop.	3
BIRD OF THE WILDERNESS	Dempster.	2½
BIRKS OF ABERFELDY		2½
BLACK EYED SUSAN		1½
BLIGHTED FLOWER	Balfe.	2½
BLOOM IS ON THE RYE	Bishop.	1½
BLUE BELLS OF SCOTLAND		1½
BLUE EYES	Arnaud.	1½
BLUE EYED MARY		1½
BONNIE BARK	Parry.	2½
BONNIE BRAVE SCOTLAND	Paton.	2½
BONNIE DOON		1½
BRAVE OLD OAK	Loder.	2½
BRIDAL RING	Rodwell.	2½
BRIDE (THE)	Nelson.	1½
BRIDE OF THE CASTLE	Crawford.	2½
BRIDE'S FAREWELL	Williams.	1½
BRING FLOWERS	Mrs. Hemans.	1½
BRING ME WILD FLOWERS	Lavenu.	3
BUY A BROOM		2½
BY-GONE HOURS	Mrs. Blackwood.	3
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COME, PLAY ME THAT SIMPLE AIR AGAIN		2½
COME, REST IN THIS BOSOM	Kiallmark.	1½
COME, SING THE SONG OF HAPPIER DAYS		2½
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DARK-EYED ONE	Horn.	2½
DASHING WHITE SERGEANT	Bishop.	2½
DAYLIGHT IS ON THE SEA	Lee.	2½
DEAR NATIVE HOME	Ball.	1½
DECK NOT WITH GEMS	Turnbull.	2½
DEEP, DEEP SEA	Horn.	2½
DREAM IS O'ER	Linley.	2½
DREAM IS PAST	Glover.	2½
DYING MARINER'S REQUEST	Farmer.	2½
ERIN IS MY HOME	Moschelles.	1½
EXILE OF ERIN		1½
FAIRY BELLS	Mrs. Norton.	2½
FAIRY BOY	Lover.	3
FAIRY TEMPTER	Lover.	2½
FAR AWAY	Crossman.	1½
FARMER'S BOY		1½
FEAST OF ROSES	Moore.	1½
FIELD OF MONTEREY	Sullivan.	1½
FISHER GIRL'S SONG	Florence.	2½
FLOWER OF ELLERSLIE	Rodwell.	3
FLOW ON, THOU SHINING RIVER	Stevenson.	1½
FLY AWAY PRETTY MOTH	Bayley.	2½
FOUR-LEAVED SHAMROCK	Lover.	3
FRIAR OF ORDERS GREY	Shield.	2½
CHIME AGAIN BEAUTIFUL BELLS.	R. Bishop.	2½
GAILY THE TROUBADOUR	Bayley.	1½
GIPSEY KING	Glover.	2½
GIPSEY'S WILD CHANT	Lee.	2½
GIVE ME A COT OR A HOME THAT I LOVE		2½
GIVE ME THREE GRAINS OF CORN	Gross.	3½
GO, AND FORGET THAT WE HAVE MET	Knight.	1½
GO, FORGET ME	Knight.	3
GO THOU AND DREAM		1½
GREEN HILLS OF TYROL	Rossini.	2½
HAPPY LAND	Rimbault.	2½
HARP THAT ONCE THRO' TARA'S HALLS	Stevenson.	1½
HAS SORROW THY YOUNG DAYS	Stevenson.	1½
HAUNTED BARK	Valtoline.	1½
HAUNTED SPRING	Lover.	3
HAUNTED STREAM	Barker.	3½
HEART OF MY NORAH	Linley.	2½
HEART THAT LOVES FONDEST OF ANY		1½
HEARTS AND HOMES	Blockley.	3
HEATH IS ALL LONELY AND DREAR, LOVE		1½
HERE'S A HEALTH TO THEE, MARY	Rodwell.	1½
HOME, DEAR HOME, FOND MEMORY	Reissiger.	1½
HOME OF MY HEART	Harvey.	2½
HOPE AND THE ROSE	Glover.	3
HOPE ON AND YET REJOICE	Glover.	2½
HOURS THERE WERE		1½
HUNTER BOY, OR MINE ALONE	Beriot.	1½
I AM A MERRY SWITZER GIRL	Lee.	2½
I CANNOT DANCE TO-NIGHT	Bayley.	1½
I'D BE A BUTTERFLY	Bayly.	2½
I'D BE A STAR	Gerken.	2½
I DO NOT LOVE THEE	Mrs. Norton.	1½
I DO NOT ASK TO OFFER THEE	Linley.	2½
I DREAMT THAT HE LOVED ME	Himes.	2½
I HAVE COME FROM A HAPPY LAND	Smith.	2½
I'LL HANG MY HARP ON A WILLOW	Guernsey.	1½
I'LL LOVE THEE AS LONG AS I LIVE	Phillips.	2½
I'LL SPEAK OF THEE, I'LL LOVE THEE TOO		2½
I'M QUEEN OF A FAIRY BAND	Knight.	3
I'M SITTING ON THE STILE, MARY	Barker.	3
I'M THINKING OF THE PAST	Long.	2½
INGLE SIDE	Wiesenthal.	1½
ISLE OF BEAUTY, FARE THEE WELL	Rawlinga.	2½
I STRIVE TO FORGET THEE	Maynard.	2½
I THINK OF LOVE AND THEE	Hatton.	2½
LIZZIE LINDSAY	Robertson.	2½
LONELY WATCHER	Croal.	2½
LOW WAVED THE SUMMER WOODS	Bannett.	2½
MEET ME IN THE WILLOW GLEN	Lee.	2½
MELODIES OF MANY LANDS	Glover.	2½
MY BEAUTIFUL RHINE	Helsig.	2½
MY OCEAN HOME	Woodbury.	2½
NEVER DESPAIR	Lover.	2½
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ONE STRUGGLE MORE	Arkwright.	2½
ON THE MOUNTAIN HIGH	Rieff.	2½
O PROMISE ME TO SING, LOVE	Dempster.	2½
PHILIP THE FALCONER	Loder.	2½
PILGRIM HARPER	Massatt.	3
SOLDIER'S GRAVE	Williams.	2½
SPRING TIME IS COMING	Bristow.	3½
STRAWBERRY GIRL	Sullivan.	2½
TELL HIM I LOVE HIM YET	Horn.	2½
THOUGH THE DAY OF MY DESTINY	Lee.	2½
THROUGH MEADOWS GREEN	Haas.	3
TO MARY IN HEAVEN	Dempster.	2½
TREASURES OF THE DEEP	Arkwright.	2½
TRUE LOVE CAN NE'ER FORGET	Lover.	2½
TWENTY YEARS AGO	Phillips.	2½
WE HAVE LIVED AND LOVED TOGETHER	Herz.	2½
WHY ARE YOU WEEPING, MOTHER?	Herz.	2½
WILLIAM TELL	Graham.	2½
WRITE TO ME	Balfe.	2½

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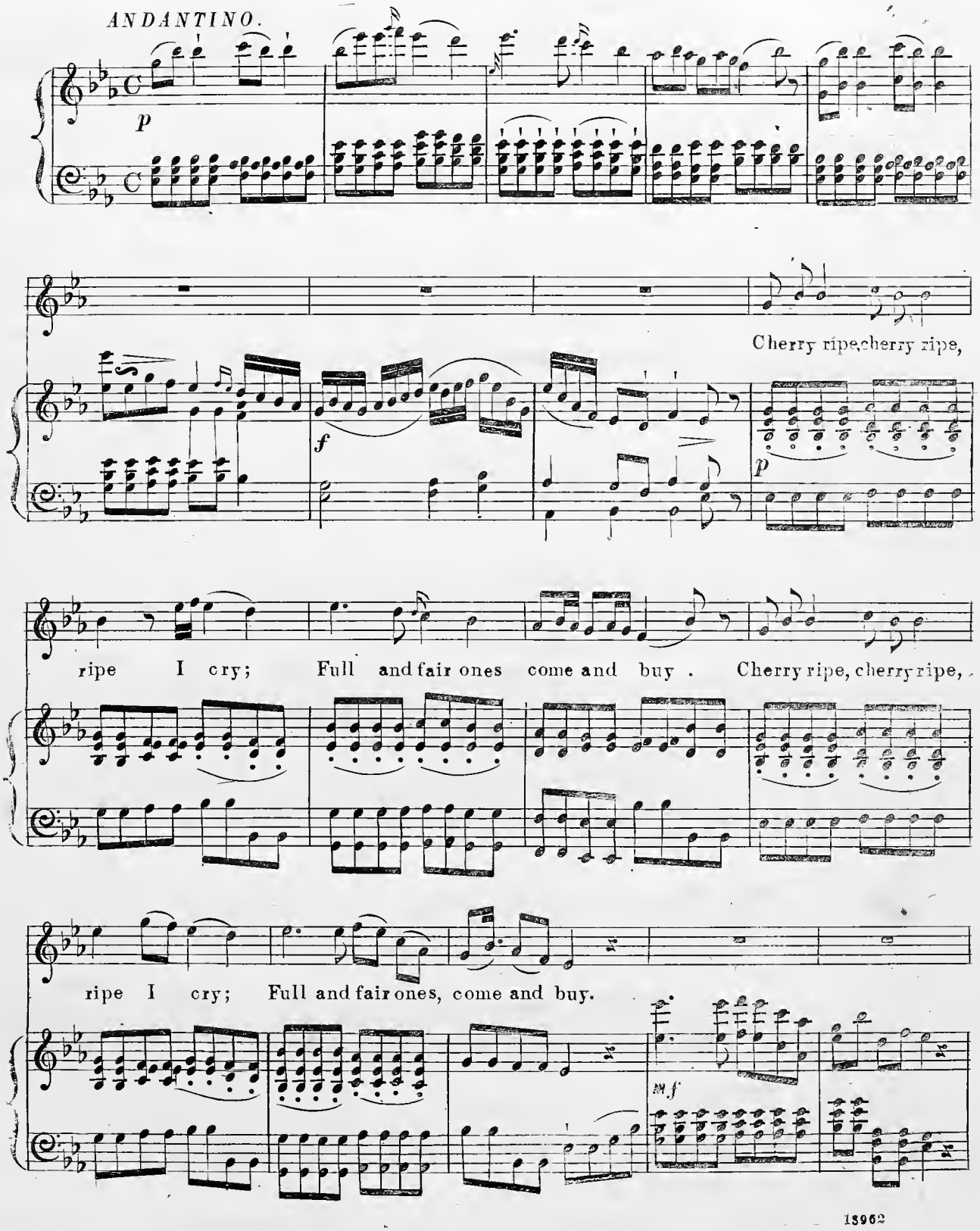
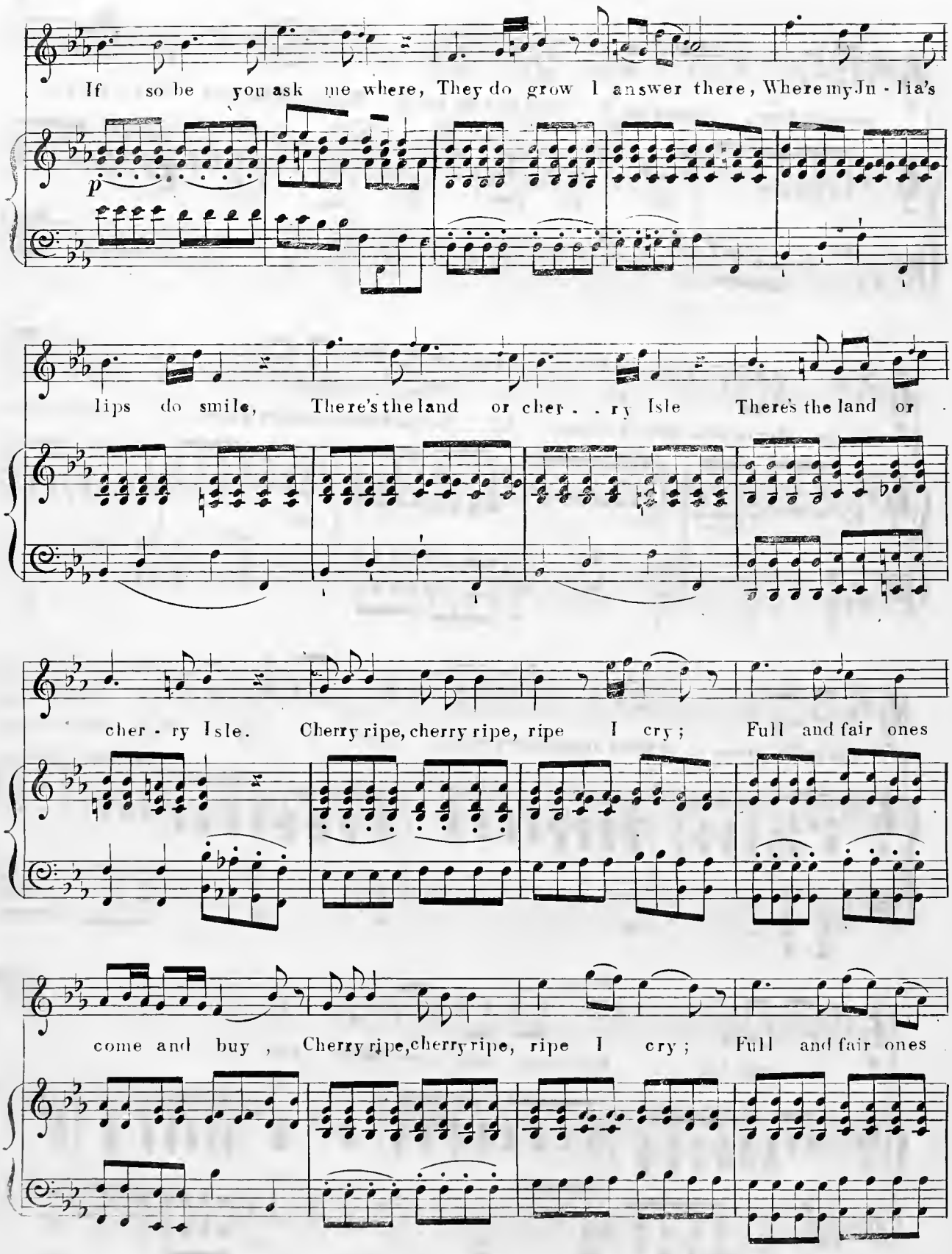
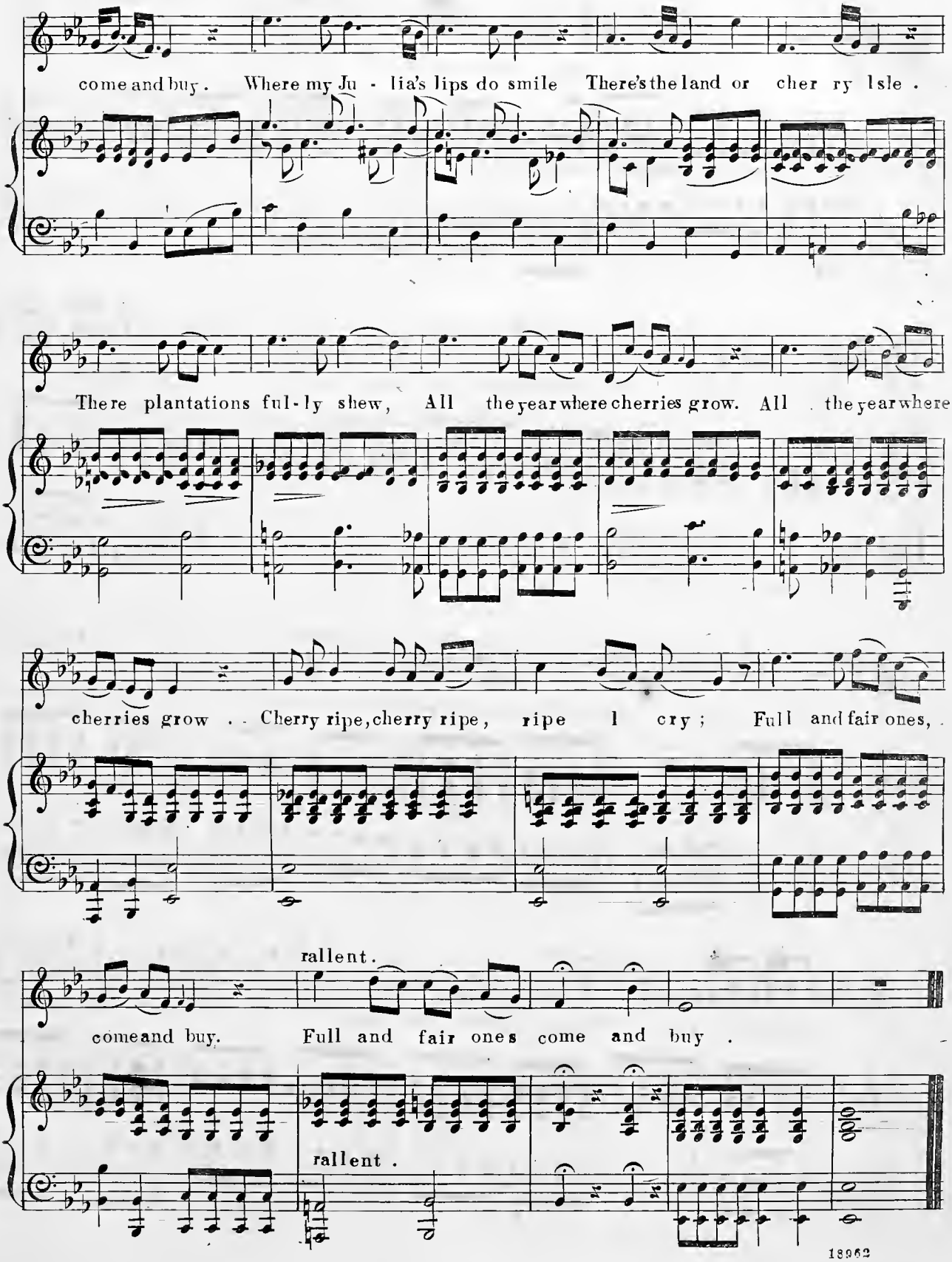
CHERRY RIPE.

THE BOUDOIR. C.E. HORN.

ANDANTINO.




If so be you ask me where, They do grow I answer there, Where my Ju - lia's
p
lips do smile, There's the land or cher . . ry Isle There's the land or
cher - ry Isle. Cherry ripe, cherry ripe, ripe I cry; Full and fair ones
come and buy, Cherry ripe, cherry ripe, ripe I cry; Full and fair ones


come and buy. Where my Ju - lia's lips do smile There's the land or cher ry Isle .
There plantations ful-ly shew, All the year where cherries grow. All the year where
cherries grow . . Cherry ripe, cherry ripe, ripe I cry ; Full and fair ones, .
rallent.
come and buy. Full and fair ones come and buy .
rallent .

NEW MUSIC FOR TEACHERS AND SEMINARIES,

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Midnight Chimes.....*Lindahl* 35
March du vainqueur.....*Blumenthal* 50
Messenger of Joy Galop.....*E. Neumann* 25
Marche Triomphale.....*H. Cramer* 40
Make me no gaudy Chaplet, Tremolo....*A. Berg* 25
Nostalgie, (La), Fant. on Swiss airs.....*Lee* 40
Nocturne, Op. 16 in A flat.....*A. Gutman* 25
Oft in the stilly night, var.....*Brinley Richards* 40
O Summer night; Varied.....*C. Grobe* 35
Operatic Favorites, each.....*Nava* 30

1. Traviata	2. Linda di Chamouni
3. Trovatore	4. Ernani
5. Sonnambula	6. Lucia di Lammermoor
7. Rigoletto	8. La Favorite
9. Martha	10. Don Giovanni
11. Macbeth	12. Les Huguenots

Petite Fantasia from Barber of Seville..*Favarger* 35
Picciola, or Chant of the captive *Brinley Richards* 30
Prayer from Moses in Egypt.....*G. A. Osborne* 25
Pardon de Ploermel Polka Mazurka.....*Talexy* 35
Pardon de Ploermel Waltz.....*Burgmuller* 50
Pastorella dell Alpi, Chant de Rossini *J. E. Muller* 35
Rataplan, Rataplan, "Fille du Regiment"..*Beyer* 30
Repertoire "Pardon de Ploermel".....*F. Beyer* 25
Romance Italienne.....*Charles Mayer* 35
Sadie Yacht Club Schottisch.....*A. Leduc* 25
Scots wha hae, Transcription....*Brinley Richards* 40
Santa Lucia (Chanson Napolitaine).....*Voss* 35
Search thro' the wide world, Fille du Reg't.*Beyer* 30
Selections from Martha.....*T. Ryan* 35
Silver Spring.....*F. Spindler* 40
Sans Souci Galop.....*J. Czerkuski* 25
Sans souci. Morceau à la Polka.....*Roeckel* 30
Serenade Militaire.....*Fradel* 35
Song of our native land.....*W. V. Wallace* 60
Star spangled banner, Transcription.....*C. Voss* 35
Story of the heart.....*T. Oesten* 35
St. Patrick's Day, Transcription.*Brinley Richards* 40
Sylphide, Romance.....*C. Fradel* 25
The maiden's prayer (vignette).....*Badarzewska* 25
The Sylphs banquet. Fantasia.....*Ensign* 50
Two Ecossaises (Oeuvres posthumes).....*Chopin* 25
Two Fantasies Mignonnes (Belisario)..*Duvernoy* 35
Twilight Reverie.....*A. Berg* 25
Upward the flames roll; Varied.....*C. Grobe* 35
Valse interrompue.....*Goldbeck* 50
Valse de Concert.....*Breuning* 50
Vesper Hymn, Transcription...*Brinley Richards* 50
Vêpres Siciliennes, 3 Nos., viz.....*A Berg* 40
No. 1. Valse d'Hiver
No. 2. Polka Mazurka.
No. 3. Galop Brilliant.
Warblings at eve.....*Brinley Richards* 30
Yankee Doodle, Transcription.....*C. Voss* 35
Yelva Mazurka.....*Ascher* 50

Difficult Piano-Forte Compositions.

Bird Song (played by Jaell).....*R. Willmers* 35
Carneval of Venice, Varied.....*H. Herz* 75
Cascade de Roses.....*J. Ascher* 40
Dripping Well. Characteristic piece....*Gollmick* 30
Ever of Thee. Transcription.....*Wollenhaupt* 50
Erl King de Schubert.....*S. Heller* 50
Fantasia on Motifs from Martha.....*R. Favarger* 75
Fille du Regiment, Fantasia.....*C. Voss* 70
Grand March Militaire.....*Wollenhaupt* 50
Grand Caprice, in form of Waltz...*Wollenhaupt* 75
Grand Meteor Galop.....*Wollenhaupt* 60
Gonttes d'eau.....*Ascher* 30
Home sweet home.....*A. Baumbach* 50
Illustrations of Martha.....*Ascher* 70
La Cascade.....*E. Pauer* 70
La Fiammina, Mazurka Elegante.....*Ascher* 50
La Fontaine Melodique, Impromptu *A. Jungmann* 50
La Traviata, Fantasia.....*Voss* 75
La Truite de Schubert.....*S. Heller* 50
Ladies Delight Concert Polka.....*Hause* 50
L' Eclair Nocturne.....*Ascher* 40
Les Hirondelles de F. David.....*Streich* 75
Luisa Miller, Fantasia.....*R. Favarger* 75
Les Soupirs.....*Godefroid* 50
L' Ecume de mer, March and Valse.....*Herz* 50
Morning on the sea.....*Phelps* 50
March cosaque.....*Wehle* 30
Martha, Grand Fantasia.....*C. Voss* 60
Nocturne. Op. 9, no. 2.....*Chopin* 25
Overture to Huguenots.....*Meyerbeer* 60
Parigi o Cara (Traviata).....*R. Hoffmann* 50
Pluie d' Ete.....*Harvey* 50
Rocked in the cradle, Musical Illustration..*Hewitt* 50
Reminiscences from Norma.....*A. Jaell* 75
Souvenir de Kew mazurka.....*Schulhoff* 40
Souvenir de l' Excursion Waltz...*B. Courlander* 60
Silvery Shower, Morceau brilliant...*W. C. Selle* 50
Thou art so near and yet so far.....*Ascher* 50
Troisieme Valse Brilliante, Op. 48..*J. Schulhoff* 60
Valse Op. 70.....*F. Chopin* 25
Wanderer of Schubert's, Transcription..*F. Liszt* 35

Very Easy Piano-Forte Pieces for first Beginners.

Darling Nelly Gray. Polka.....*Bellak* 15
Evergreen leaves, each no. 25
Always merry Galop.....*Fröhlich*
Cuckoo Waltz.....*Fink*
Evergreen Waltz.....*Immergrün*
Dreamer's vision. Rondo.....*Winzer*
Greenwood. Polka.....*Grün*
Happy peasant girl. Rondo.....*Winzer*
If I were a bird. Rondo.....*Beck*
My delight. Waltz.....*Tänzer*
My heart's delight. Polka.....*Hüpfer*
Rose bower. Polka.....*Frühauf*
Rural life. Galop.....*Landleben*
Sunshine of life. Galop.....*Lacher*
Thy image in my heart. Polka.....*Fricker*
First steps of Youth.....*A Diabelli* 35
Gems of Verdi's Operas, each.....*Rimbault* 15

Ah che la morte	Trovatore
Il Balen	"
Si la stanchezza	"
Libiamo	Traviata
Parigi o cara	"
Di provenza	"

Gentle Nettie Moore. Schottische.....*Bellak* 15
Juvenile Library of Dance Music, each *H. Farmer* 15
1. Chime's Polka.....*Farmer*
2. Four in hand Galop.....*Browne*
3. Olga Waltz.....*Jullien*
4. Winter's night Polka.....*Lille*
5. Valse d' amour.....*Koenig*

Juvenile Opera Mosaique.....*Fradel* 40
L'Age d'or, each.....*Hunten* 15

1. Le Bengali	2. L' Hirondello
3. Le Rossignol	4. Le Perro quet

Le Domino noir. Waltz.....*Bellak* 15
Les Perles, each.....*Rimbault* 15

1. O luce di quest'	"Linda"
2. Tutto e sciolto	"Sonnambula"
3. Fra poco a me	"Lucia"
4. Ah non giunge	"Sonnambula"
5. La donna e mobile	"Rigoletto"
6. Vi ravviso	"Sonnambula"
7. A te o cara	"Puritani"
8. Com' e gentil	"Don Pasquale"
9. Tu m'ami	"Huguenots"
10. Nobil donna	"
11. Partant pour la syrie	
12. Wedding March	Mendelssohn
13. I'm leaving thee in sorrow	
14. Wait for the wagon	
15. Do they miss me	
16. Hoop de dooden do	

Polacca. I Puritani.....*Bellak* 15
Prison Song. (Trovatore).....*Bellak* 15
Sabbath Strains, each.....*E. F. Rimbault* 15
1. I know that my Redeemer liveth....*Handel*
2. With verdure clad.....*Haydn*
3. Agnus dei, from the first Mass.....*Mozart*
4. Before Jehovah's awful throne.....*Madan*
5. Holy, holy, Lord God almighty.....*Handel*
6. Gloria in excelsis.....*Pergolesi*
7. Hear my prayer.....*Kent*
8. But thou didst not leave.....*Handel*
9. Qual anelante cervo.....*Marcello*
10. Vital spark of heavenly flame.....*Madan*
11. My song shall be of mercy.....*Kent*
12. Gloria, from the twelfth mass.....*Mozart*
13. O Lord, our governor.....*Marcello*
14. Lord remember David.....*Handel*
15. The marvellous works.....*Haydn*
16. Dona nobis pacem.....*Mozart*
17. Kyrie, from the Twelfth Mass.....*Mozart*
18. Vanish before the holy beams.....*Haydn*
19. O had I Jubal's lyre.....*Handel*
20. Credo in unum deum.....*Haydn*
21. Sound the loud timbrel.....*Avison*
22. In Jewry is God known.....*Dr. Clarke*
23. He was despised.....*Handel*
24. Cujus animam.....*Rossini*

The Garland, viz, arranged by *Rimbault*, each No. 15
1. Juanita.
2. Innocence Polka. (D'Albert)
3. Lilly Dale.
4. Express Galop. (D'Albert)
5. Gentle Nettie Moore.
6. Cradle Sung. (Mendelssohn)
7. Fairy Bells.
8. Soldier's Polka. (D'Albert)
9. Da quel di. (How so fair)
10. In questo semplice. (Betly)
11. La mia letizia. (Lombardi)
12. Peri Valse. (D'Albert)
13. Tyrolienne. (Guillaume Tell)
14. Ernani, involami. (Ernani)
15. Mountain daisy Valse.
16. I'm a Merry Zingara.
17. Di Pescatore. (Lucrezia Borgia)
18. Il Mio Tesoro. (Don Giovanni)
19. Circassian Polka. (D'Albert)
20. Quando le sere. (Luisa Miller)
21. Queen's Galop. (D'Albert)
22. Ghost Melody. (Corsican Bro's)
23. God Save the Queen.
24. Rule Britannia.

The Young Pupil, viz, arr. by *Rimbault*,..ea. No. 15
1. Fair Star Valse. (D'Albert)
2. Palermo Quadrille. (D'Albert)
3. Dew drop Valse. (D'Albert)
4. Original Varsoviana.
5. Red white and blue.
6. Margarita Valse. (D'Albert)
7. Sultan's Polka. (D'Albert)
8. Home sweet home.
9. Como Quadrille. (D'Albert)
10. Partant pour la syrie.
11. Campbell's are coming.
12. Last rose of summer.
13. Ye banks and braes.
14. Bonnie Dundee.
15. Faust Valse. (D'Albert)
16. Caller Herring.
17. King Pippin Polka. (D'Albert)
18. Bohemian air.
19. Annie Laurie.
20. Queen of roses Valse.

Westrop's Pretty airs for little fingers, each.....15
1. Cheer boys cheer
2. Red white and blue
3. Lilly Dale
4. O summer night
5. Libiamo "Traviata"
6. Non pia mesta
7. Katy Darling
8. Alice Polka by Strauss
9. National Schottische
10. Bonnie Dundee
11. In tears I pine "Lomberdi"
12. Blue bells of Scotland
13. Trab trab
14. Kathinka polka
15. L'amo "Capuletti"
16. Rule Britannia
17. Am I not fondly
18. It is better to laugh
19. Pop goes the weasel
20. Annie Laurie
21. Silver Lake Varsovienna
22. Partant pour la Syrie
23. Over the summer sea
24. To the West

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IT IS BETTER TO LAUGH THAN BE SIGHING

(Il Segretto)

AIR

from

DONIZETTI'S POPULAR OPERA

Lucrezia Borgia,

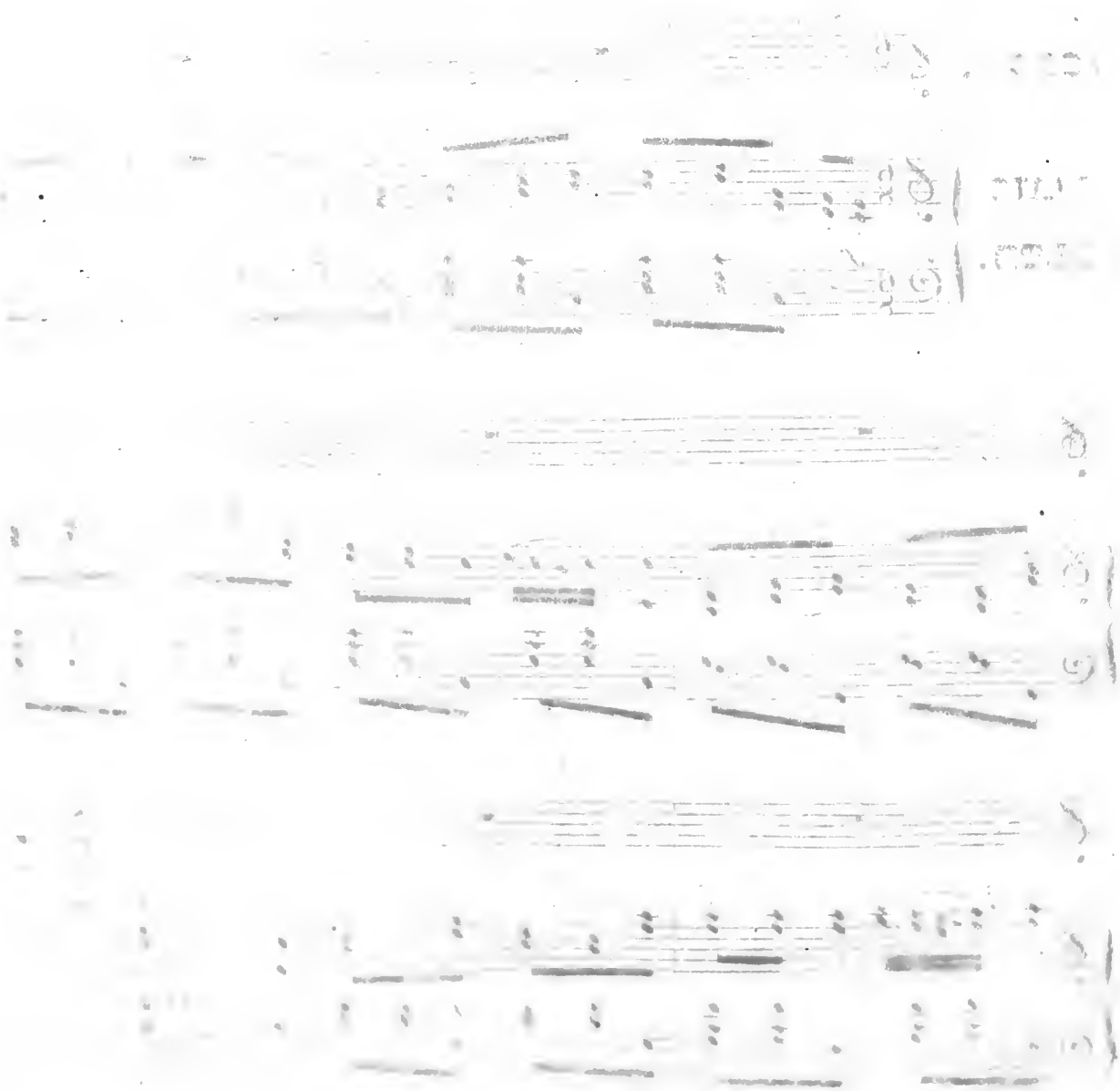
Written and adapted

by

G. LINLEY.

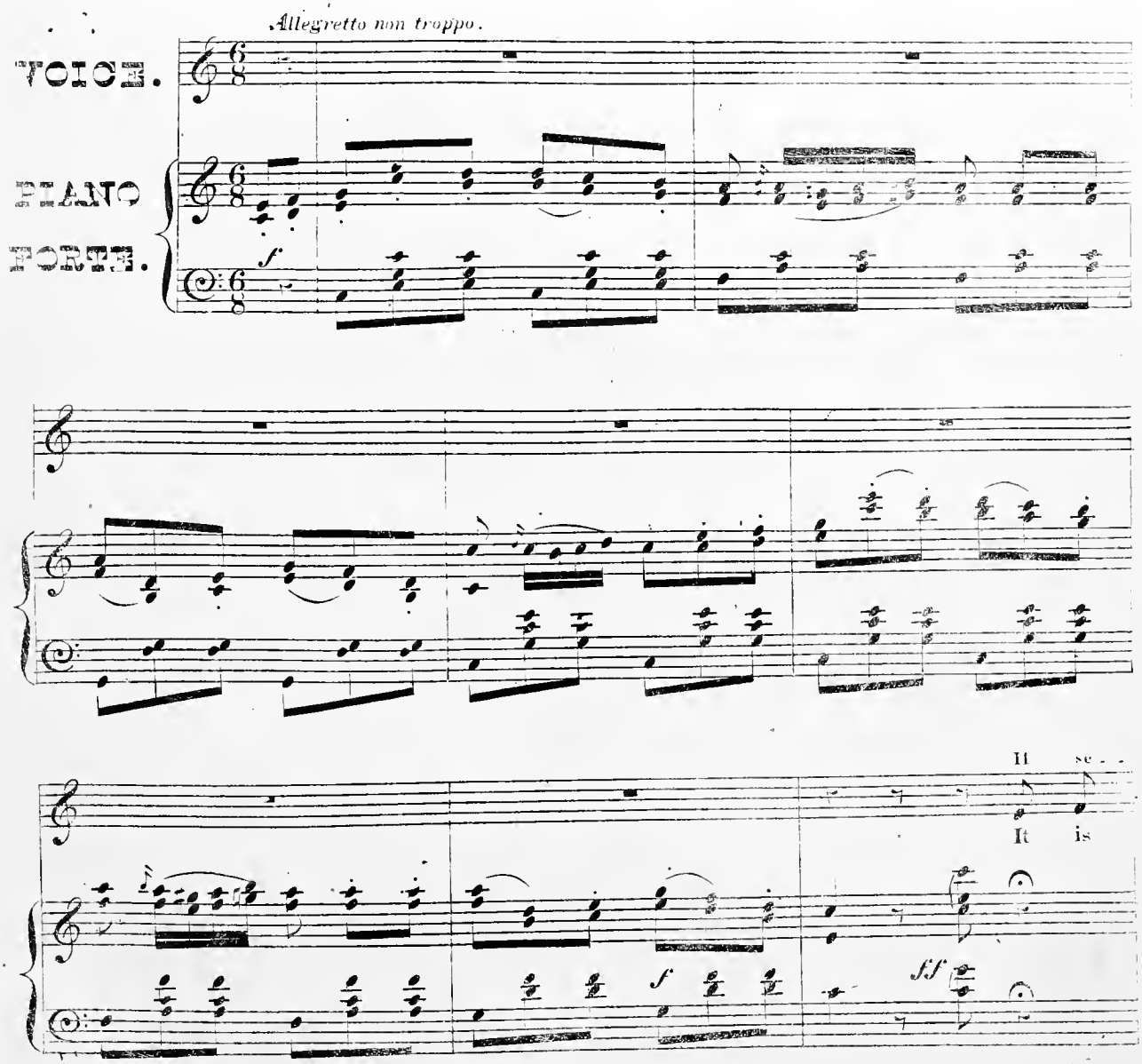
Boston
Russell & Tolman 291 Washington St

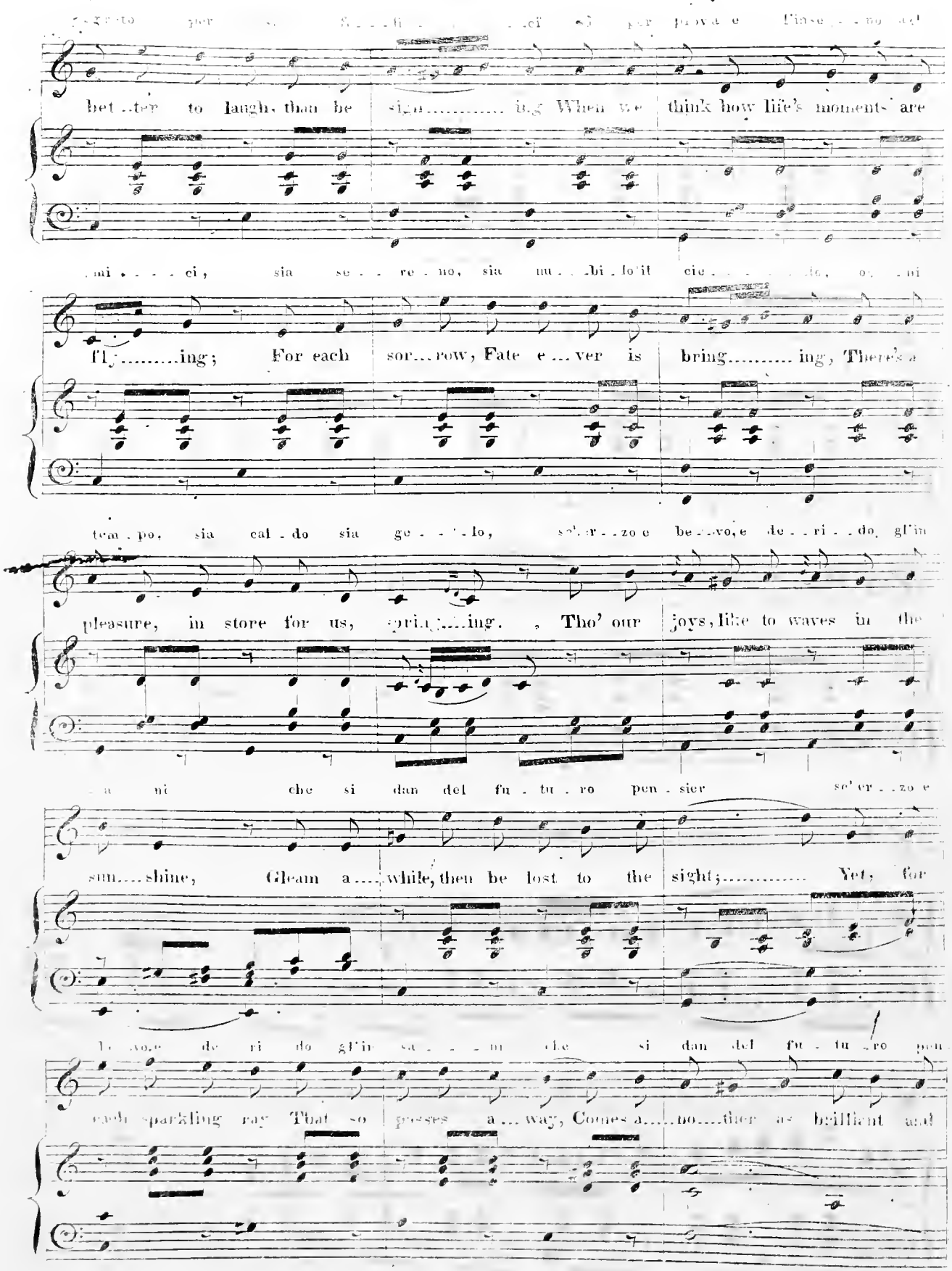
Just Published from the same Opera "Oh as kind as poets dreaming
Make me no gaudy chaplet".

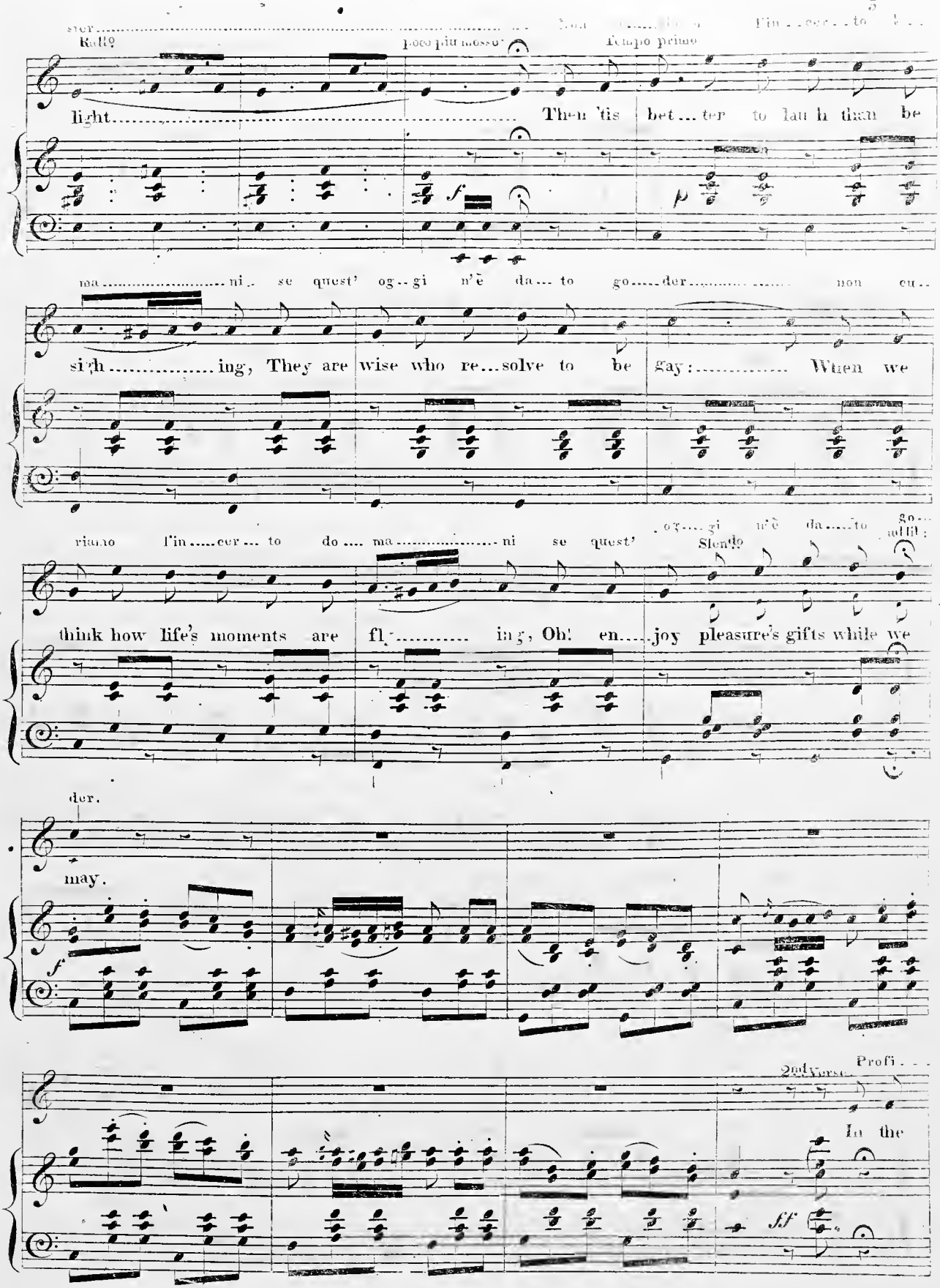


It is better to Laugh than be Sighing.

Composed by Donizetti. Written by G. Linley.




bet..ter to laugh, than be sign..... ing When we think how life's moments are
mi . . . . ci, sia se . . re . no, sia nu . . bi . lo il cie . . . . . lo, o . . ni
fly.....ing; For each sor...row, Fate e...ver is bring..... ing, There's a
tem . po, sia cal . do sia ge . . . lo, se' er . . zo e be . . vo, e de . . ri . . do, gl'in
pleasure, in store for us, spring.....ing. Tho' our joys, like to waves in the
a ni che si dan del fu . tu . ro pen . sier se' er . . zo e
sun....shine, Gleam a....while, then be lost to the sight;..... Yet, for
be . vo, e de ri do gl'in sa . . . ni che si dan del fu . tu . ro pen
each sparkling ray That so passes a...way, Comes a.....no....ther as brilliant and



ster..... Non ..... l'in..cer..to ...

Rall.º poco più mosso Tempo primo

light..... Then 'tis bet...ter to lau h than be

ma.....ni.. se quest' og..gi n'è da... to go.....der..... non cu..

sigh.....ing, They are wise who re...solve to be gay:..... When we

riamo l'in.....cer... to do.... ma.....ni se quest' og.....gi n'è da.....to go...

Slen.do ad lib:

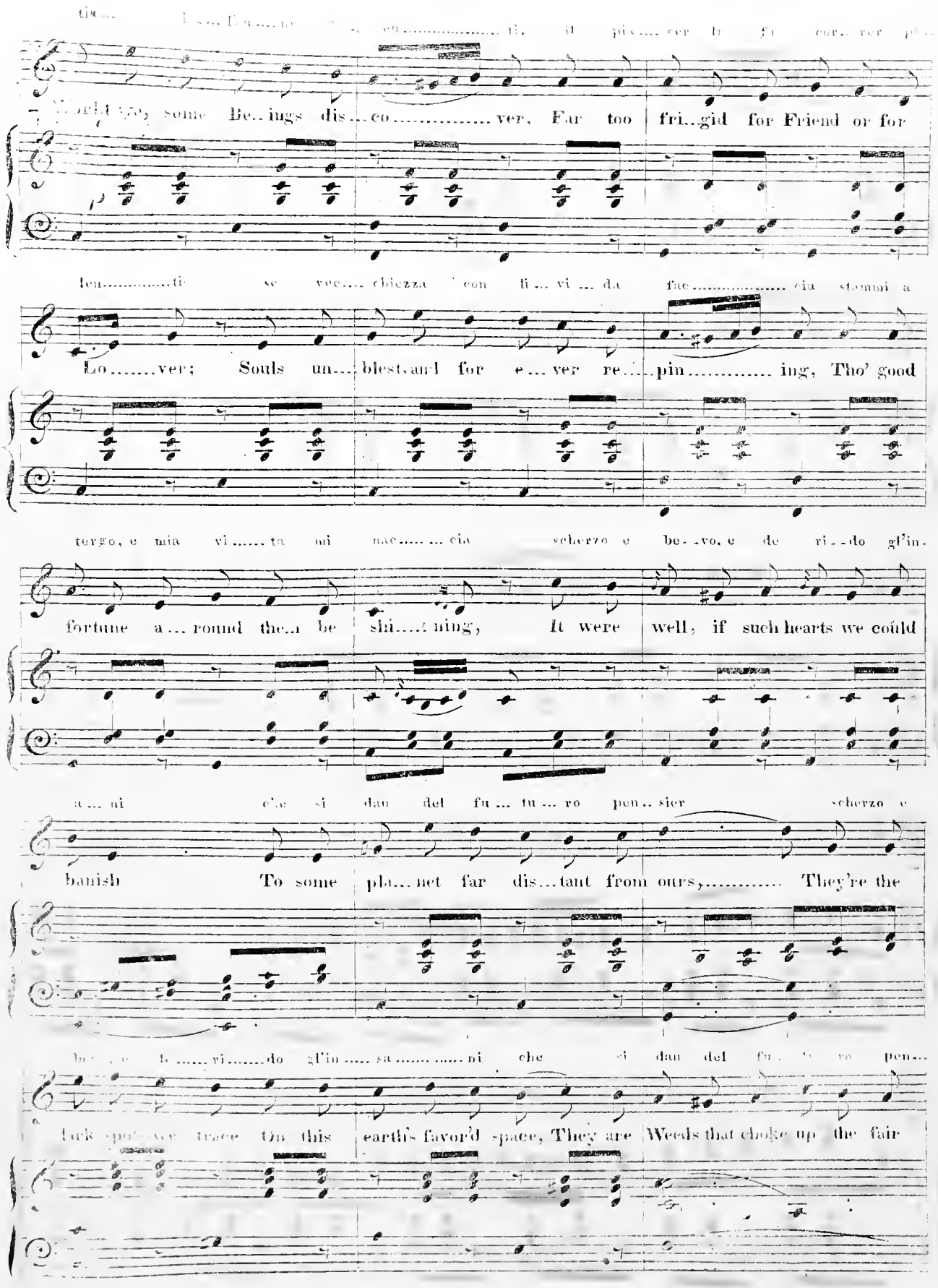
think how life's moments are fly..... ing, Oh! en.....joy pleasure's gifts while we

der.

may.

2nd Verse. Profi...

In the



tia... [illegible] ti, il piacer li fa cor..rer pla-

World we, some Be..ings dis...co.....ver, Far too fri..gid for Friend or for

len.....ti se vec.... chiezza con li... vi... da fac.....cia stammi a

Lo.....ver; Souls un...blest, and for e...ver re....pin.....ing, Tho' good

tergo, e mia vi.....ta mi nac.....cia scherzo e be..vo, e de ri..do gl'in-

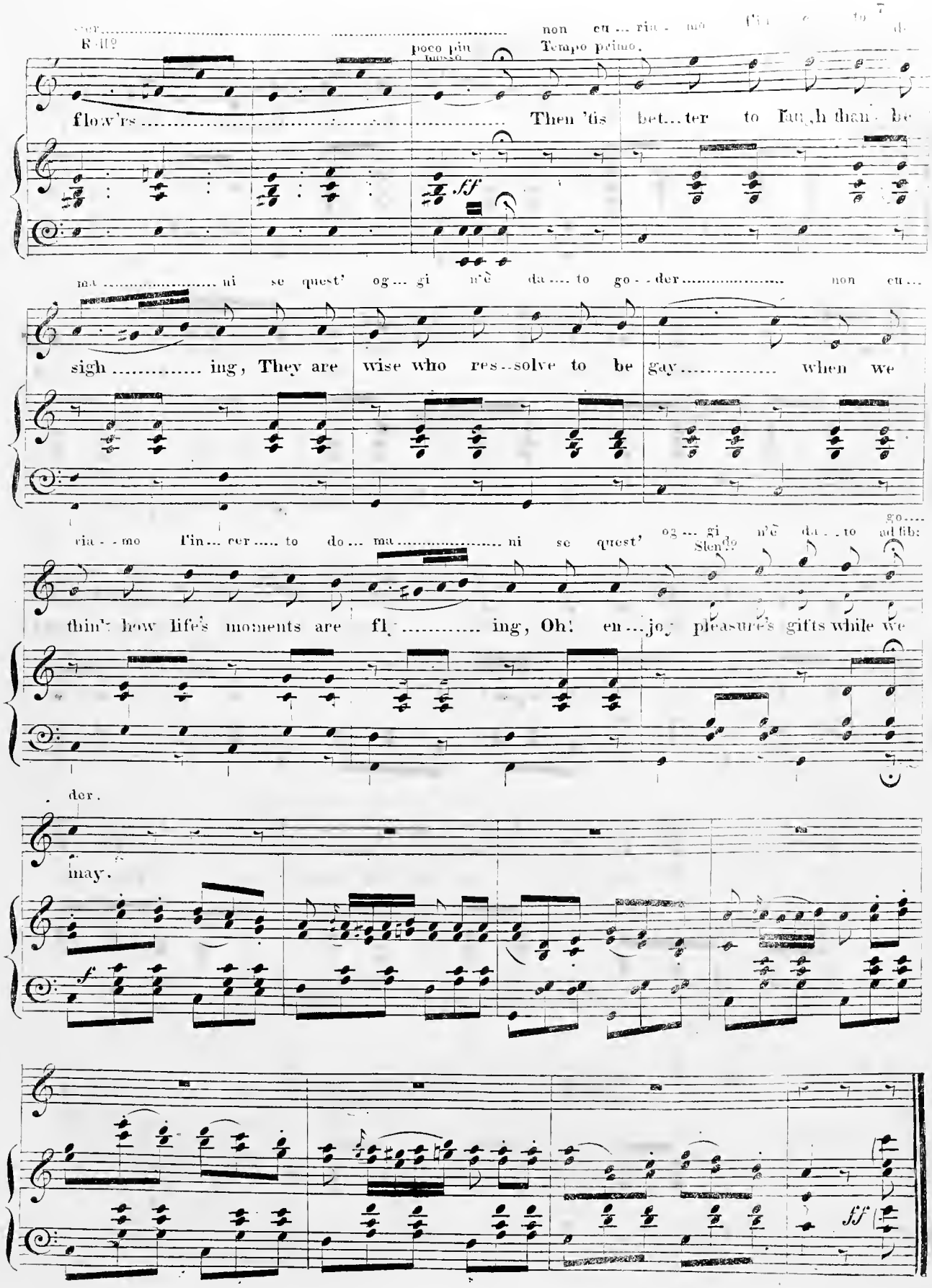
fortune a...round the..n be shi....ning, It were well, if such hearts we could

a...ni che si dan del fu...tu...ro pen..sier scherzo e

banish To some pla...net far dis...tant from ours,..... They're the

be..e b.....ri.....do gl'in.....sa.....ni che si dan del fu..tu..ro pen...

lark spots we trace On this earth's favor'd space, They are Weeds that choke up the fair



Rall°
poco più mosso
Tempo primo.
flow'rs
Then 'tis bet...ter to laugh than be
ma ni se quest' og... gi n'è da.... to go - der
non cu...
sigh ing, They are wise who res..solve to be gay when we
ria - mo l'in... cer..... to do... ma ni se quest' og... gi n'è da.. to go...
Slen.do
ad lib:
thin' how life's moments are fly ing, Oh! en...joy pleasure's gifts while we
der.
may.

THE MARSEILLES HYMN,

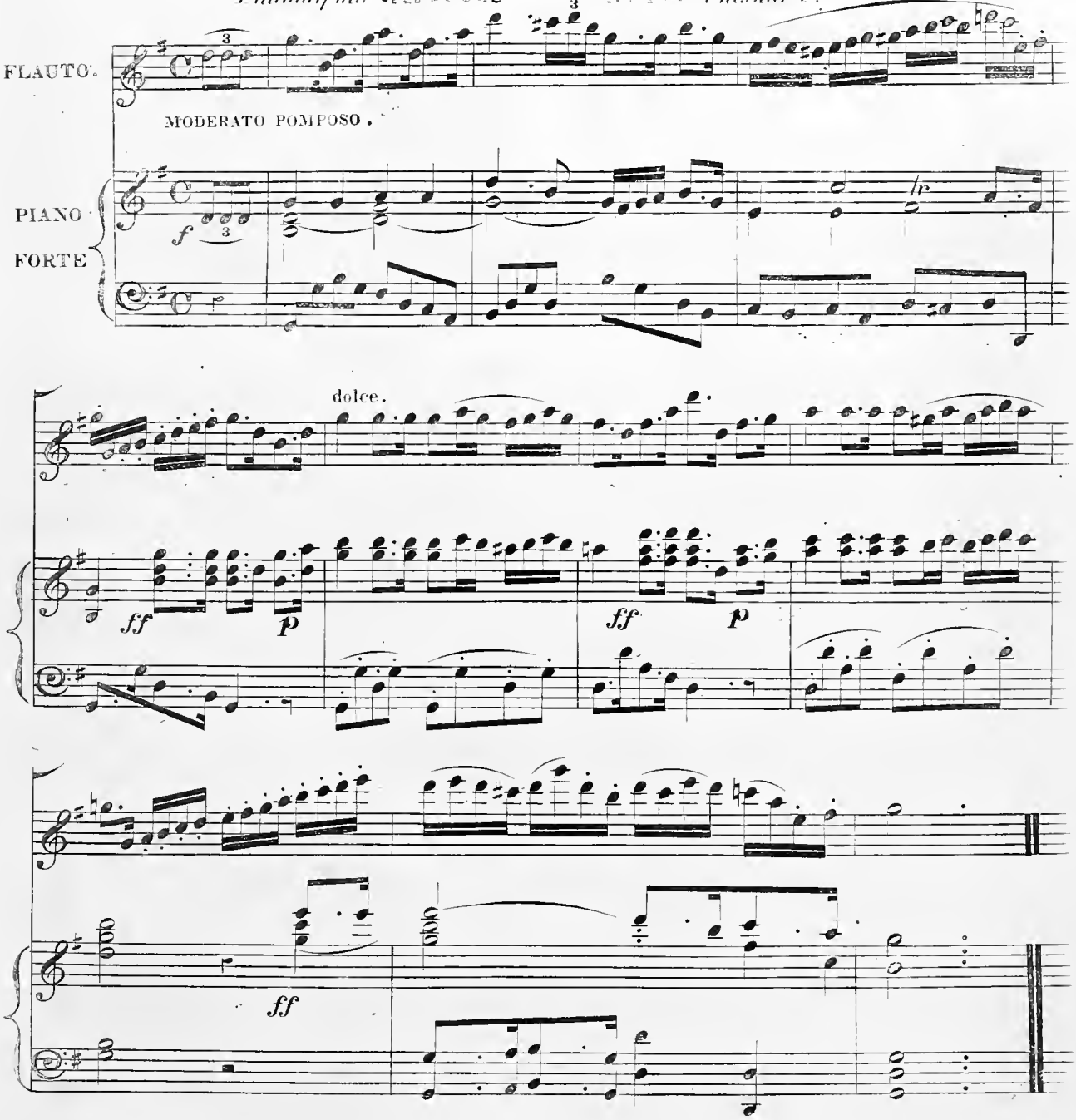
With French & English Words

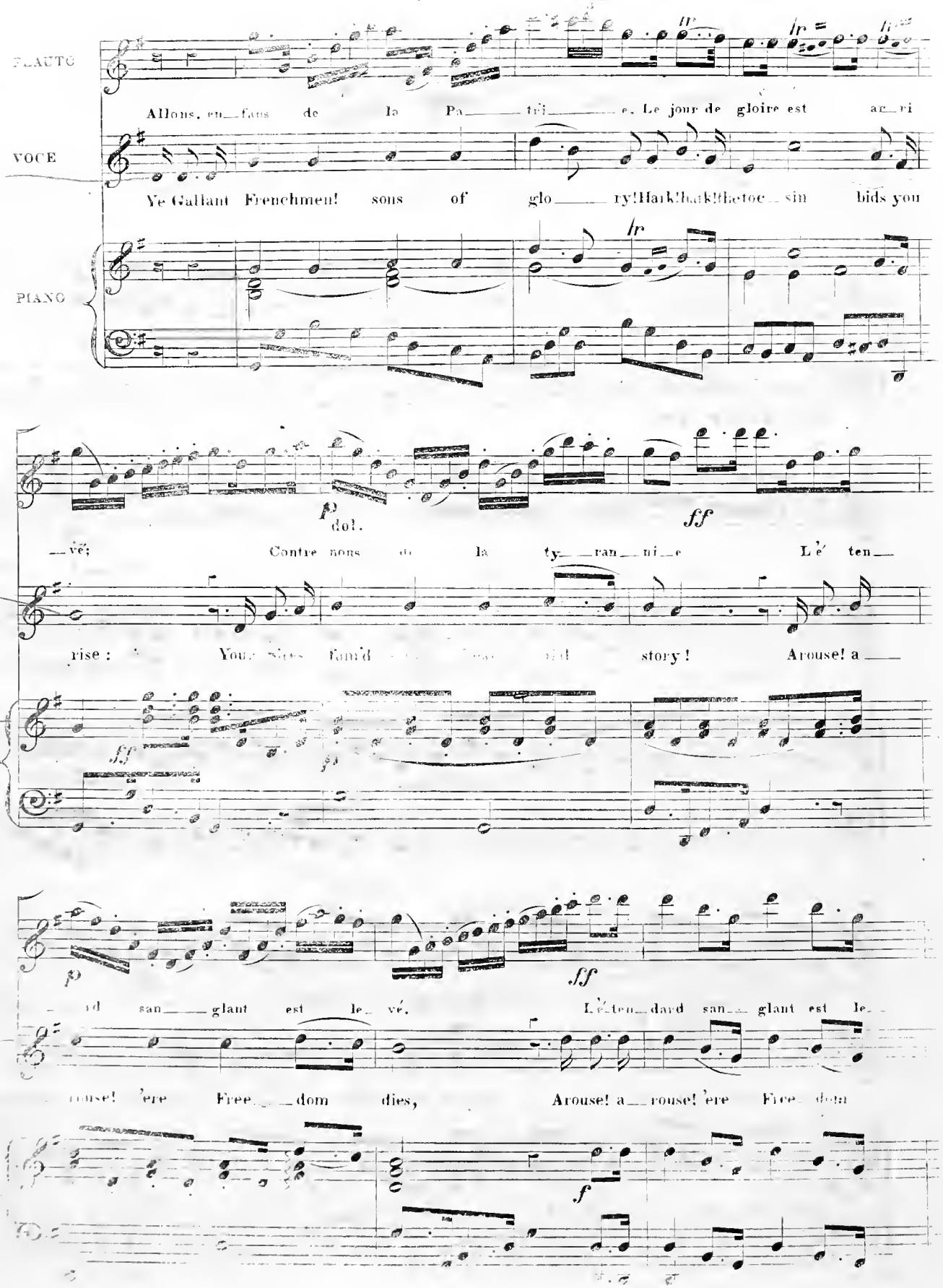
Arranged for the **PIANO FORTE** *with Flute adlibitum*

by

I. T. NORTON.

Philadelphia [illegible] *Chesnut St.*





FLAUTO

Allons, en_fans de la Pa_tri_e, Le jour de gloire est ar_ri

VOCE

Ye Gallant Frenchmen! sons of glo_ry! Hark! hark! the toc_sin bids you

PIANO

p dol. ff

_vé; Contre nous de la ty_ran_ni_e L'é ten_

rise: Your sires fam'd [illegible] story! Arouse! a_

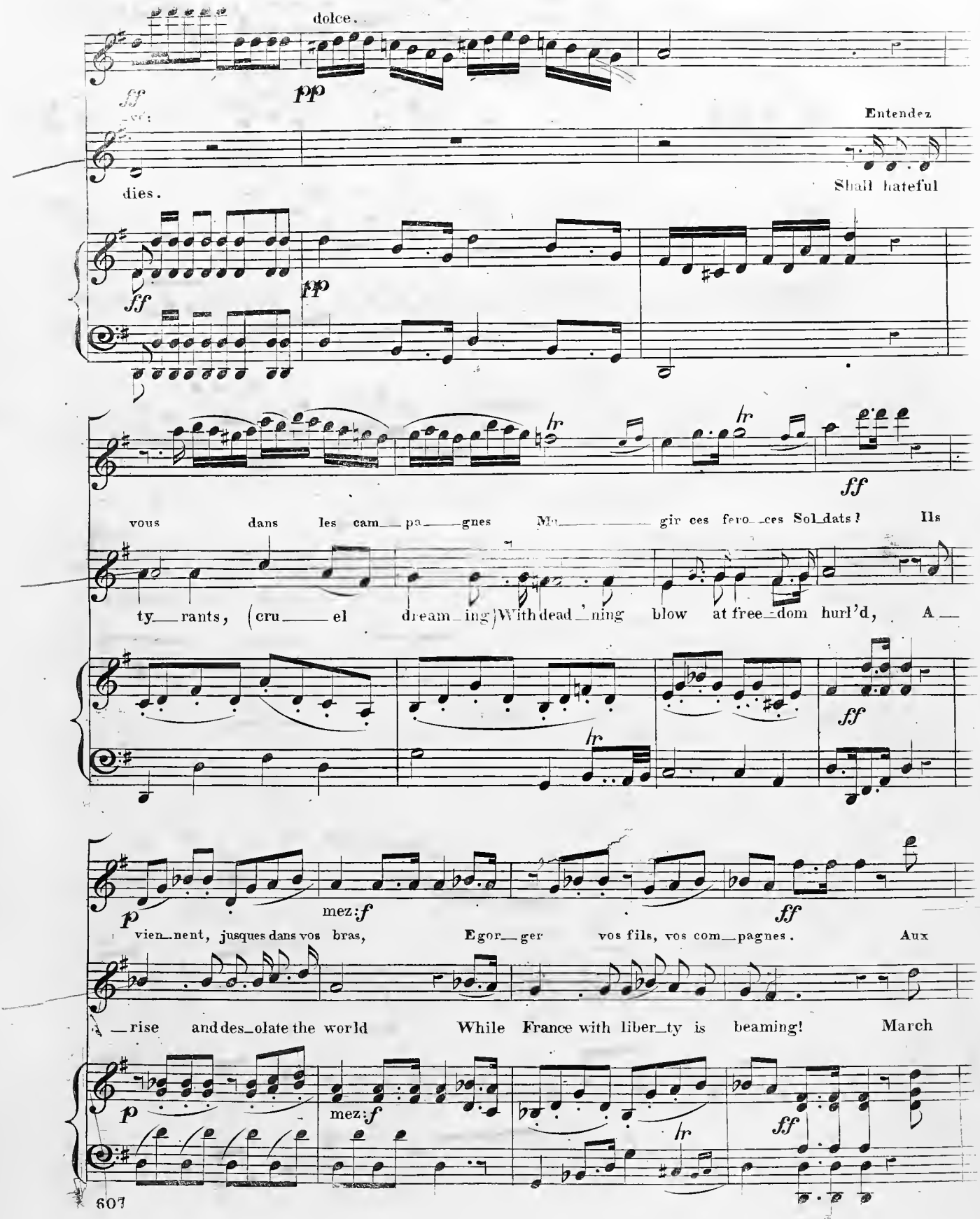
ff p

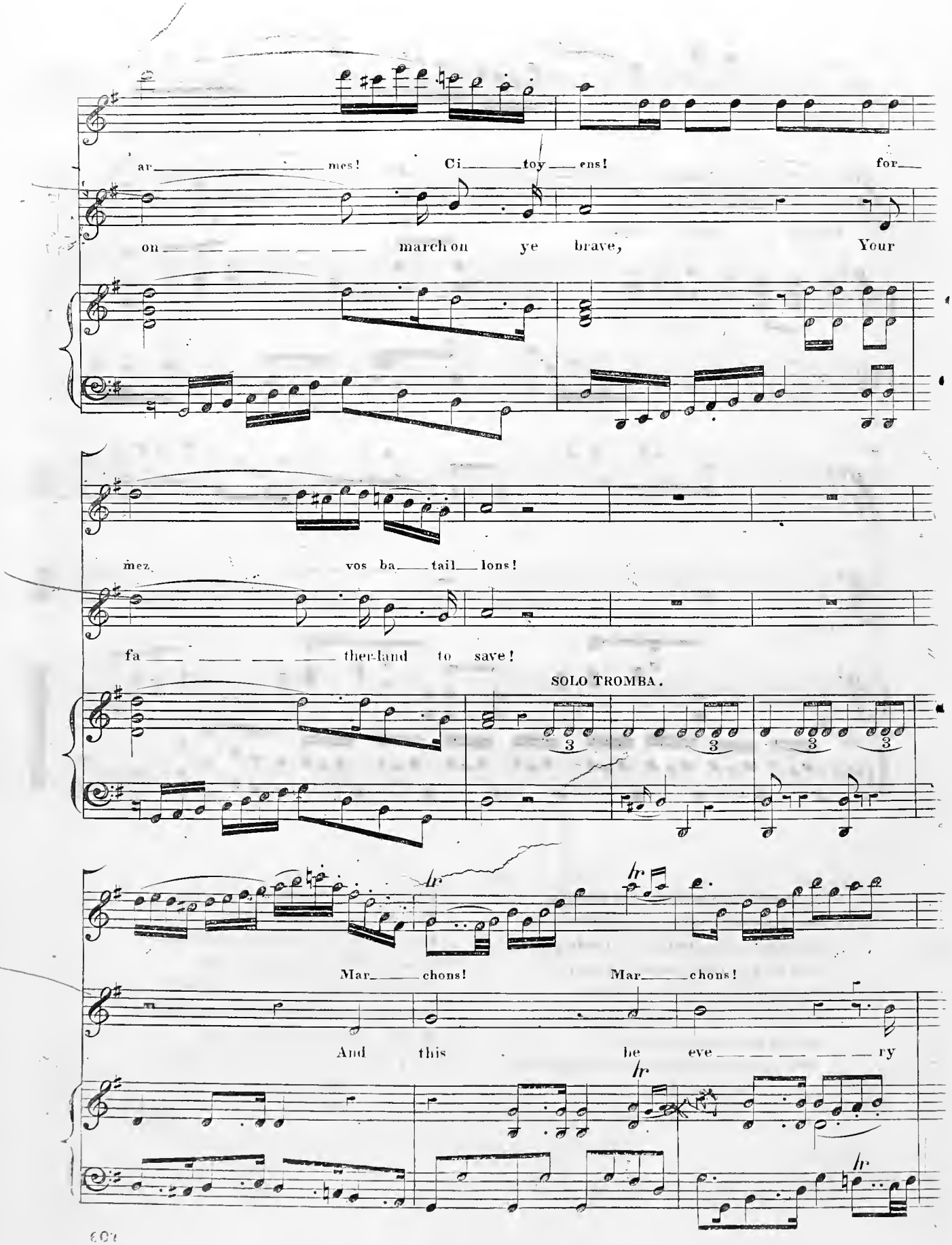
p ff

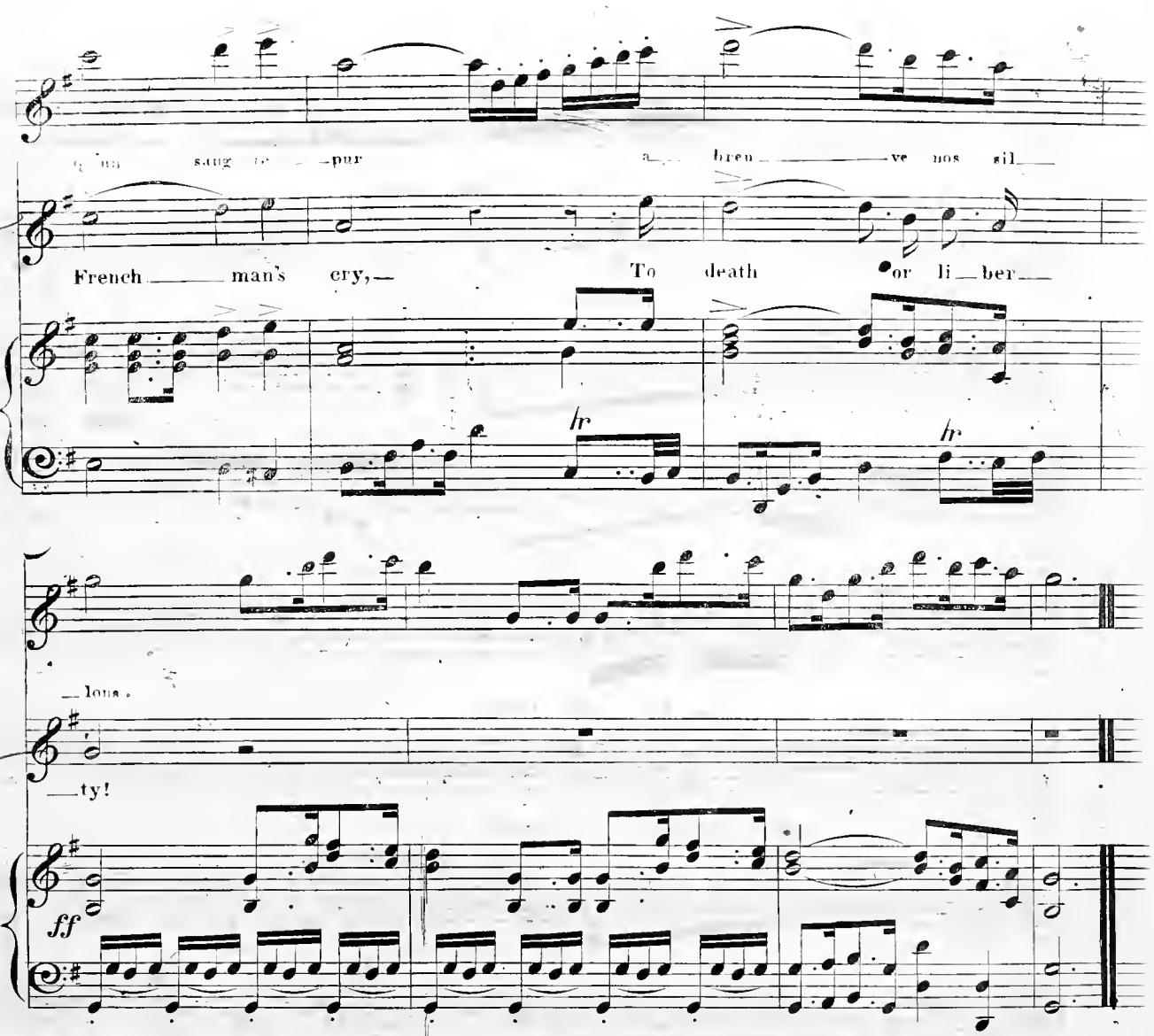
_rd san_glant est le_vé. L'é_ten_dard san_glant est le_

rouse! 'ere Free_dom dies, Arouse! a_rouse! 'ere Free_dom

f


dolce.
pp
ff
Entendez
dies.
Shall hateful
ff
pp
lr
lr
ff
vous dans les cam__ pa__ gnes Mu__ gir ces fero__ces Sol_dats? Ils
ty__rants, (cru__el dream_ing) With dead_ning blow at free_dom hurl'd, A__
lr
ff
p
mez: f
ff
vien__nent, jusques dans vos bras, Egor__ger vos fils, vos com__pagnes. Aux
__rise and des_olate the world While France with liber_ty is beaming! March
p
mez: f
lr
ff


ar mes! Ci toy ens! for
on march on ye brave, Your
mez vos ba tail lons!
fa ther-land to save!
SOLO TROMBA.
Mar chons! Mar chons!
And this be eve ry



Now! now! the dreadful storm is rolling,
Which treacherous kings confederate raise;
The fiends of war let loose are howling,
And lo! your fields and cities blaze;
And will ye tamely view the ruin,
While lawless foes with guilty pride
Spread desolation far and wide
With crimes and blood their hands embruing.
March on, &c.

With luxury and pride surrounded,
The vile insensate despots dare
(From lust of power and gold unbounded)
To mete and vend the light and air:
Like beasts of burden they would lead us,
Like Gods would bid their slaves adore;
But man is man, and who is more?
They shall no longer lash and goad us.
March on, &c.

Que veut cette horde d'esclaves,
De traîtres, de rois conjurés!
Pour qui ces ignobles entraves,
Ces fers, dès longtemps préparés!
Français, pour nous, ah! quel outrage!
Quels transports il doit exciter!
C'est nous qu'on ose menacer
De rendre à l'antique esclavage!
Aux armes, &c.

Tremblez, tyrans; et vous, perfides,
L'opprobre de tous les partis;
Tremblez, vos projets parricides
Vont enfin recevoir leur prix.
Tout est soldat pour vous combattre:
S'ils tombent nos jeunes héros,
La France en produit de nouveaux
Contre vous tous prêts à se battre.
Aux armes, &c.

Quoi! des cohortes étrangères
Feraient la loi dans nos foyers!
Quoi! ces phalanges mercenaires
Terrasseraient nos fiers guerriers!
Grand Dieu! par des mains enchaînées
Nos fronts sous le joug se ploieraient!
De vils despotes deviendraient
Les maîtres de nos destinées!
Aux armes, &c.

Français, en guerriers magnanimes,
Portez ou retenez vos coups;
Epargnez ces triste victimes
A regret s'armant contre vous;
Mais ces despôtes sanguinaires,
Mais les complices de Bouillé...
Tous ces tigres qui, sans pitié,
Déchirent le sein de leur mère...
Aux armes, &c.

Amour sacré de la patrie,
Conduis, soutiens nos bras vengeurs:
Liberté, Liberté chérie,
Combats avec tes défenseurs:
Sous nos drapeaux que la victoire
Accoure à tes mâles accens
[illegible] ennemis expirans
[illegible] et notre gloire.

STAR OF THE EVENING.

SONG AND CHORUS.

WORDS AND MELODY BY

James M. Sayles,

HARMONIZED AND ARRANGED FOR THE

PIANO FORTE,

BY

HENRY TUCKER.

2½

ALBANY:
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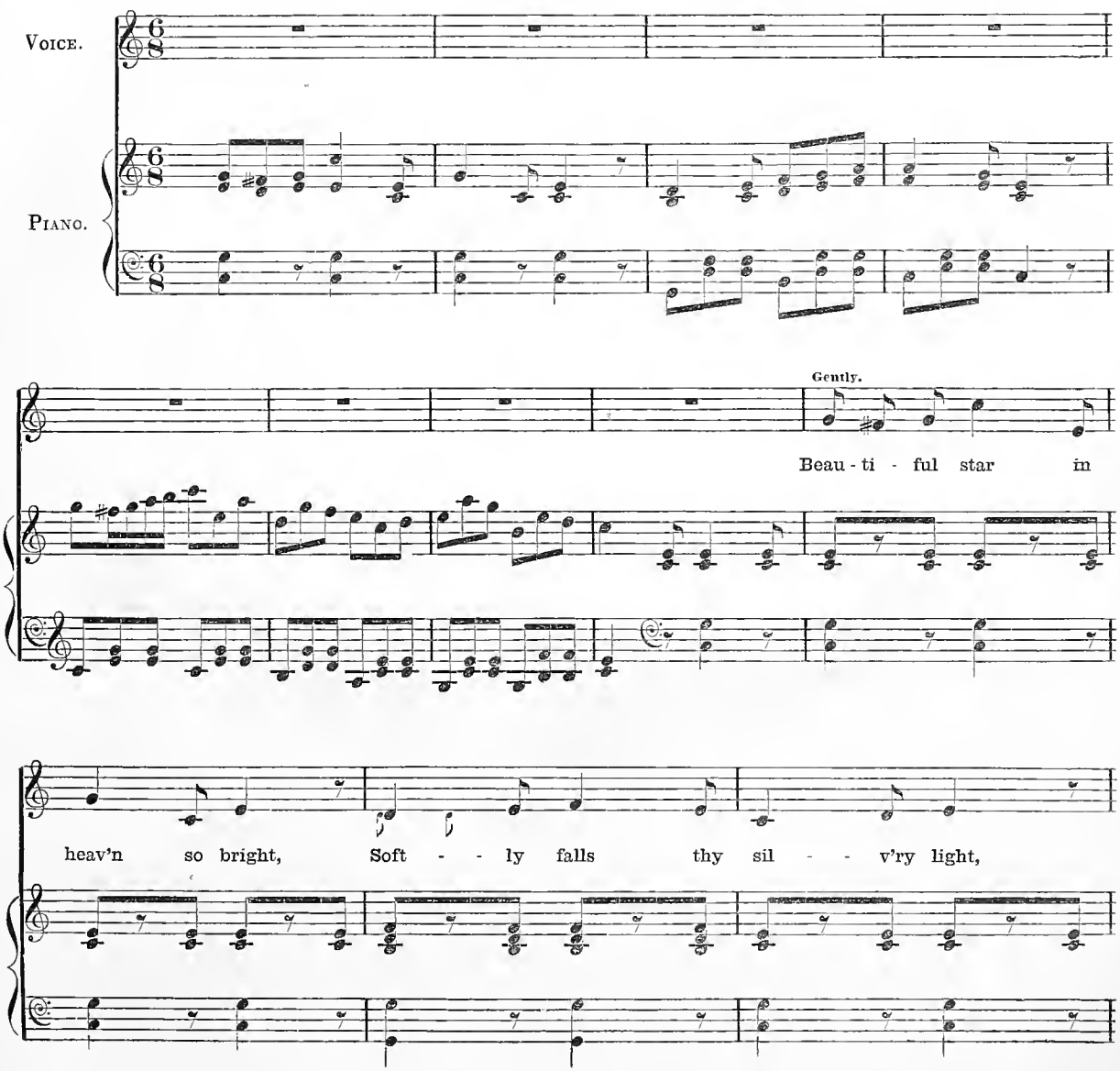
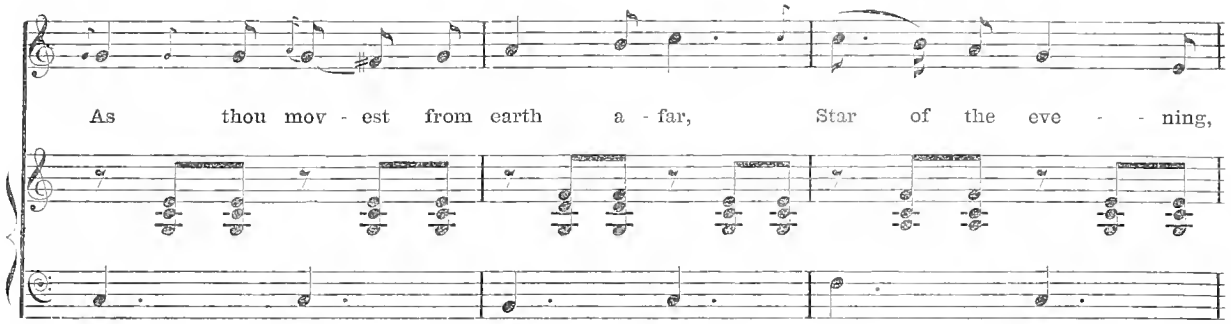
Star of the Evening.

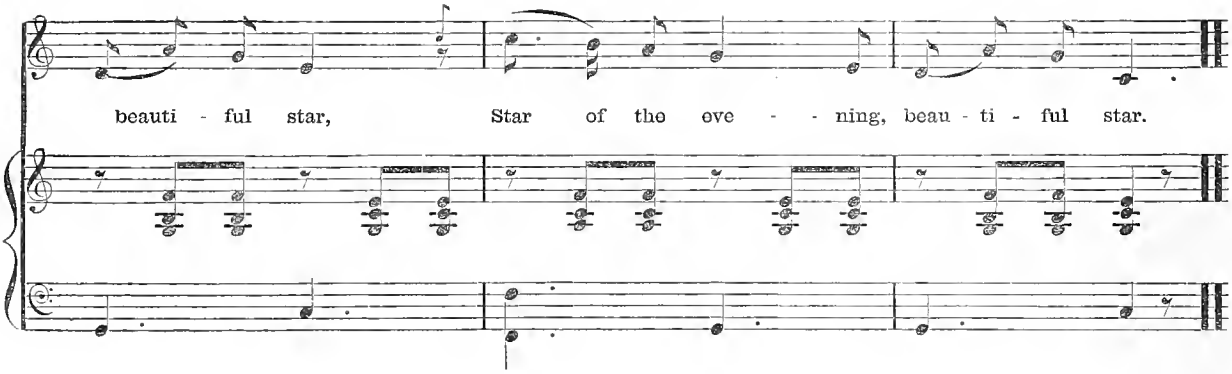
SONG AND CHORUS.

Words and melody by JAMES M. SAYLES.

Harmonised and arranged by HENRY TUCKER.

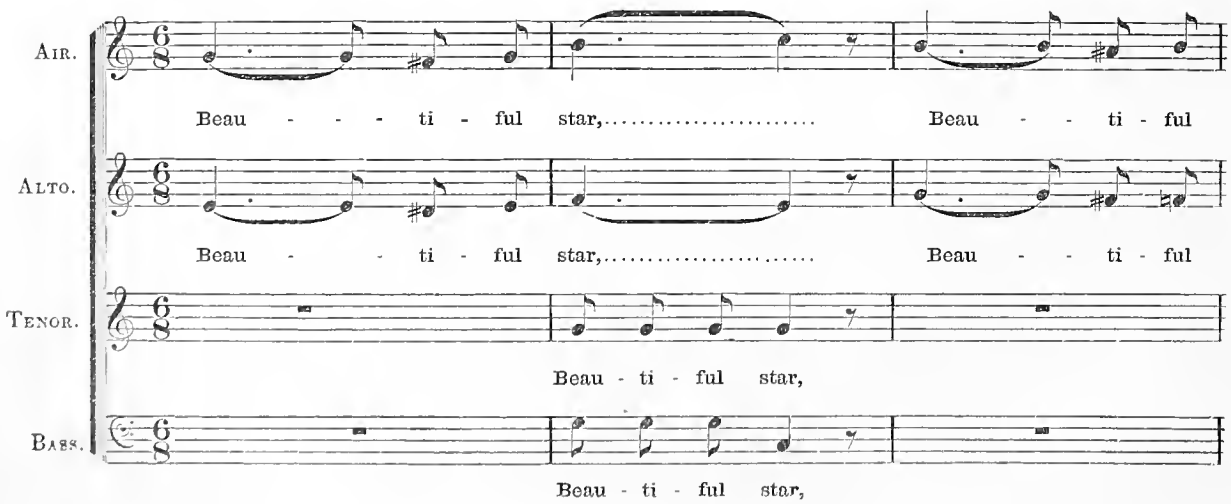


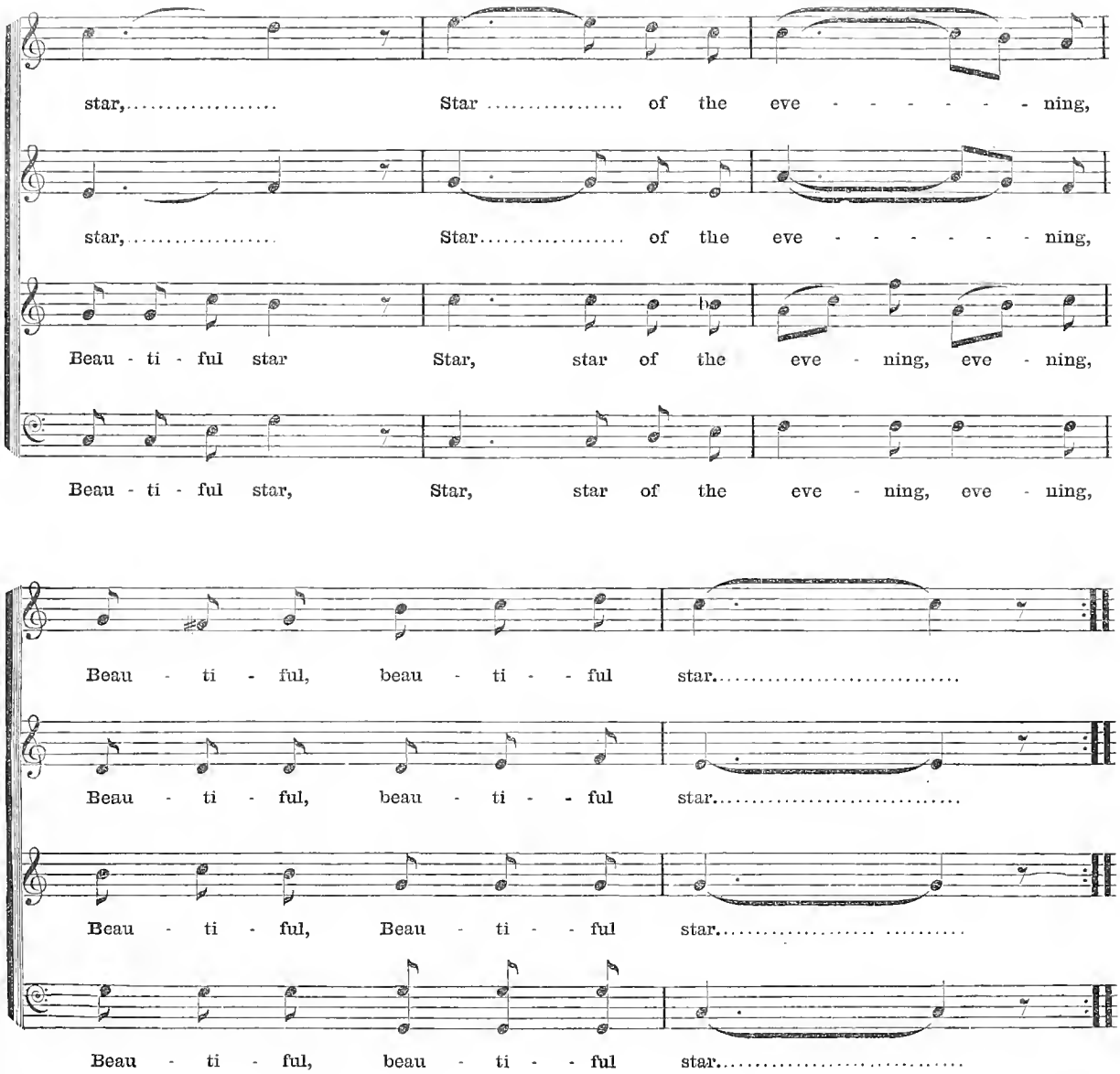




CHORUS.

2nd time *pp*.





2.

In Fancy's eye thou seem'st to say,
Fellow me, come from earth away.
Upward thy spirit's pinions try,
To realms of love beyond the sky.‖ CHORUS.

3.

Shine on, oh star of love divine,
And may our soul's affections twine
Around thee as thou movest afar,
Star of the twilight, beautiful star.‖ CHORUS.

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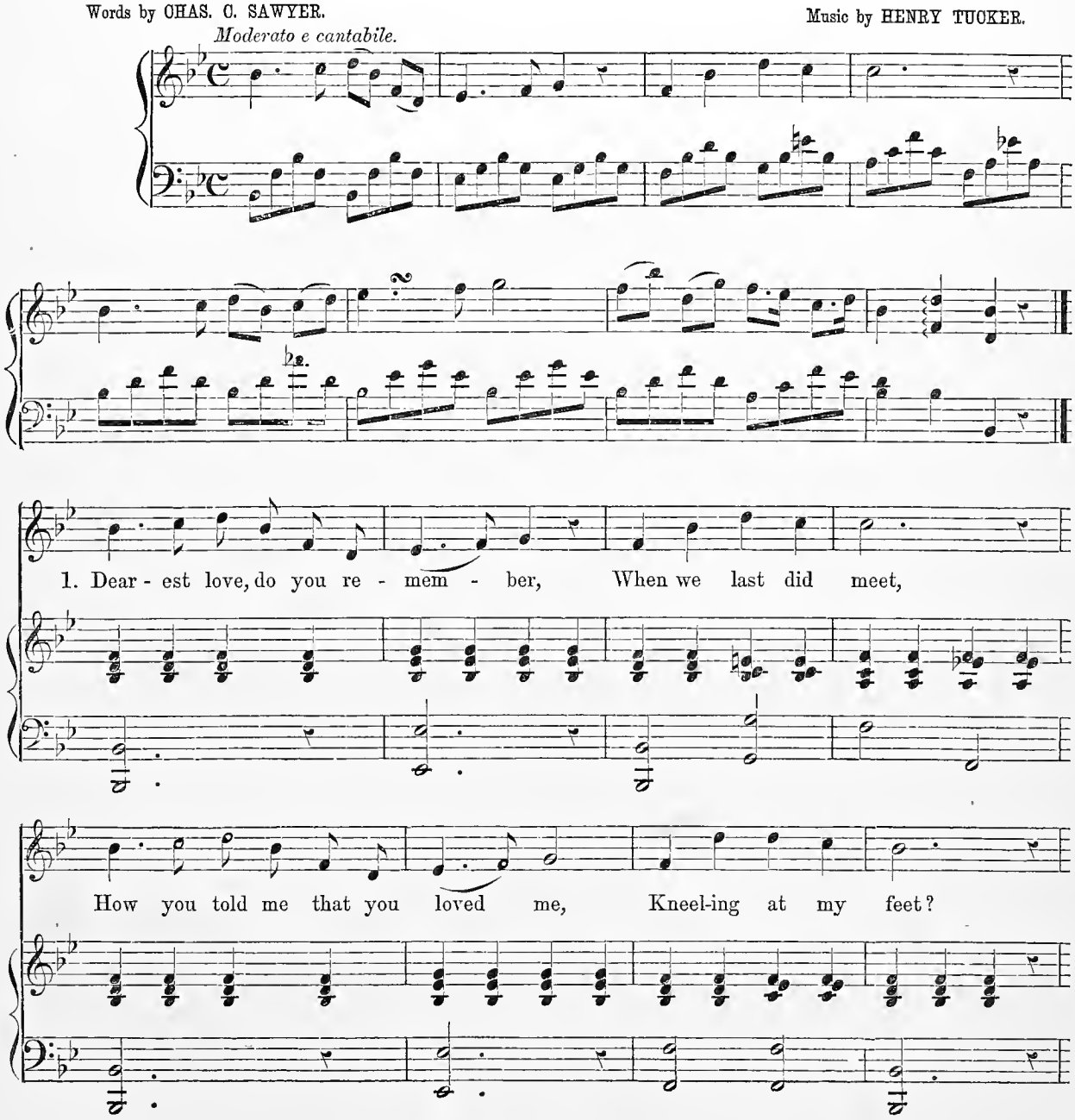
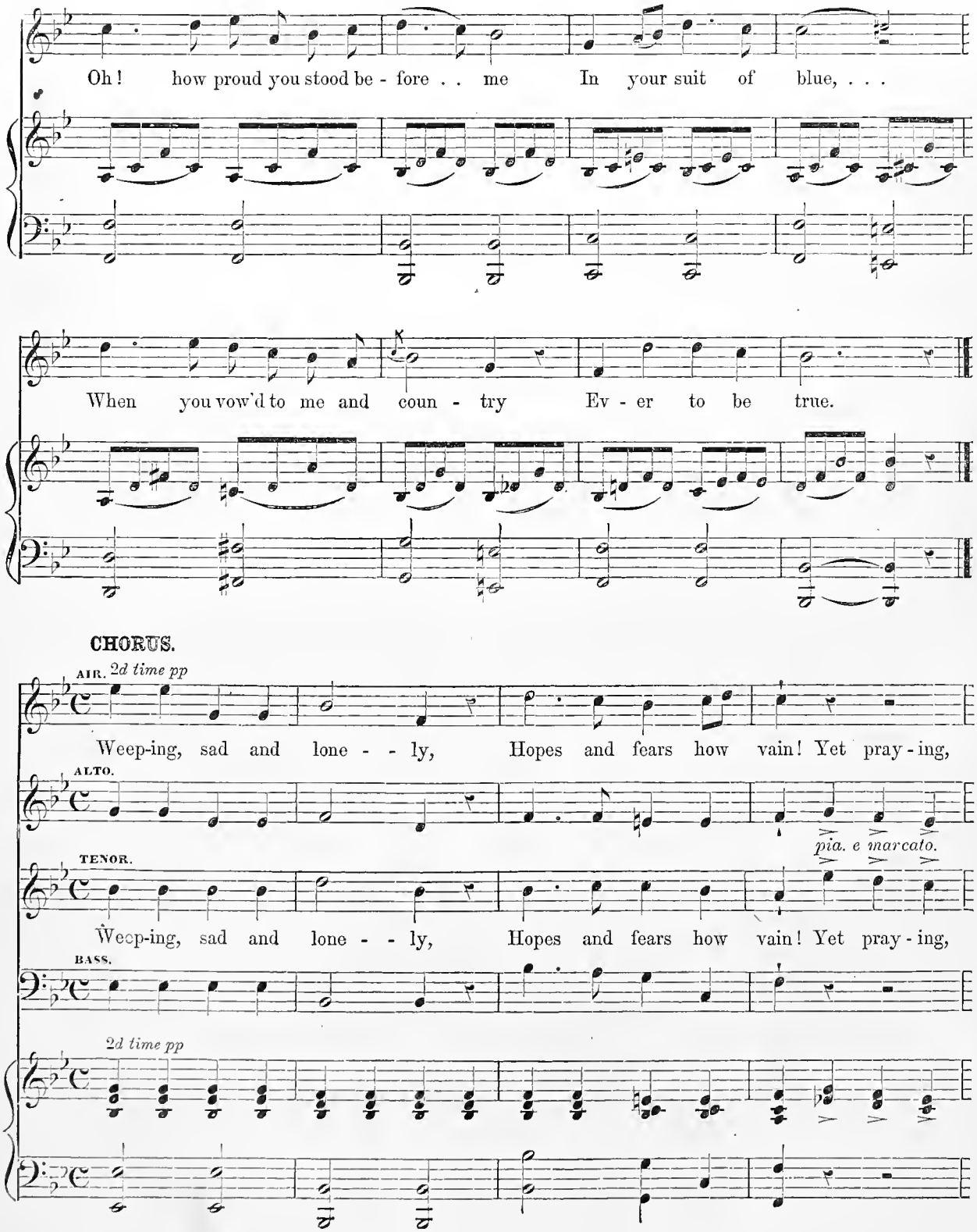
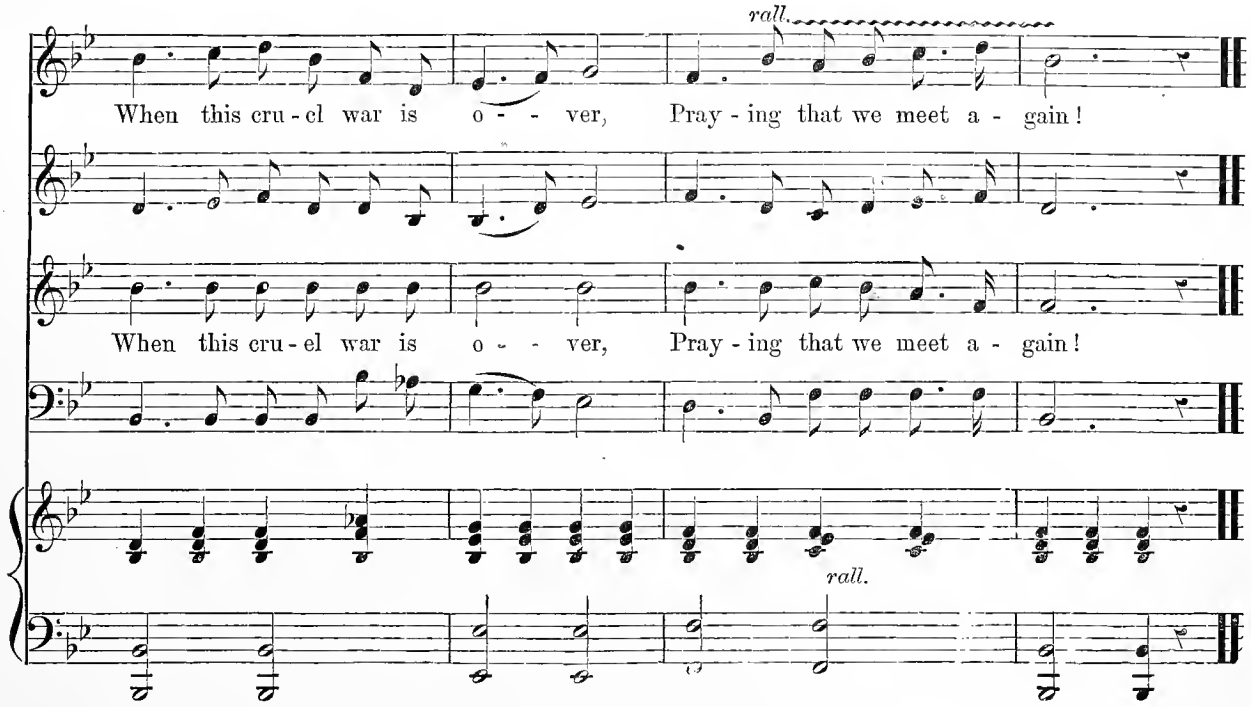



Oh! how proud you stood be - fore . . me In your suit of blue, . . .
When you vow'd to me and coun - try Ev - er to be true.
CHORUS.
AIR. 2d time pp
Weep-ing, sad and lone - - ly, Hopes and fears how vain! Yet pray - ing,
ALTO.
pia. e marcato.
TENOR.
Weep-ing, sad and lone - - ly, Hopes and fears how vain! Yet pray - ing,
BASS.
2d time pp



2.

When the summer breeze is sighing
Mournfully along;
Or when autumn leaves are falling,
Sadly breathes the song.
Oft in dreams I see thee lying
On the battle plain,
Lonely, wounded, even dying,
Calling, but in vain.

Chorus.—Weeping, sad, &c.

3.

If amid the din of battle
Nobly you should fall,
Far away from those who love you,
None to hear you call—
Who would whisper words of comfort,
Who would soothe your pain?
Ah! the many cruel fancies
Ever in my brain.

Chorus.—Weeping, sad, &c.

4.

But our country called you, darling,
Angels cheer your way;
While our nation's sons are fighting,
We can only pray.
Nobly strike for God and liberty,
Let all nations see
How we love the starry banner,
Emblem of the free.

Chorus.—Weeping, sad, &c.

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Who will care for Mother now? CARD.—During one of our late battles, among many other noble fellows that fell was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he could not live, he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: "Who will care for mother now?"

"Soon with angels I'll be marching,
With bright laurels on my brow;
I have for my country fallen—
Who will care for mother now?"

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"You may talk of your beauties, with eyes so bewitching,
Of forms that are faultless, and cheeks like the rose;
You may speak of sly glances, that keeps one's heart twitching—
It is all very well just as far as it goes.
You may tell me of voices that sound like the ringing
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Break it gently to my Mother.

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WORDS BY

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BREAK IT GENTLY TO MY MOTHER.

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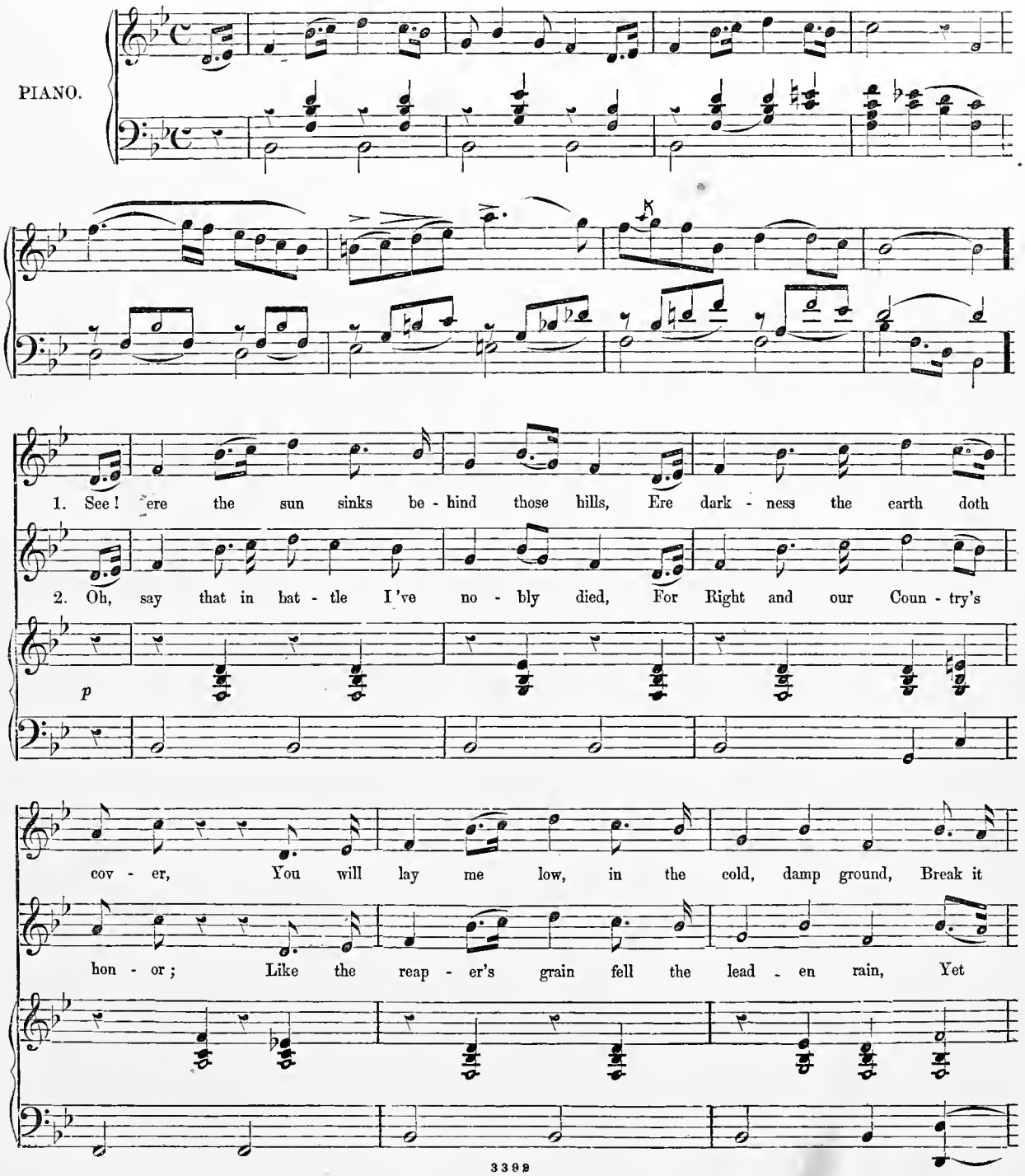
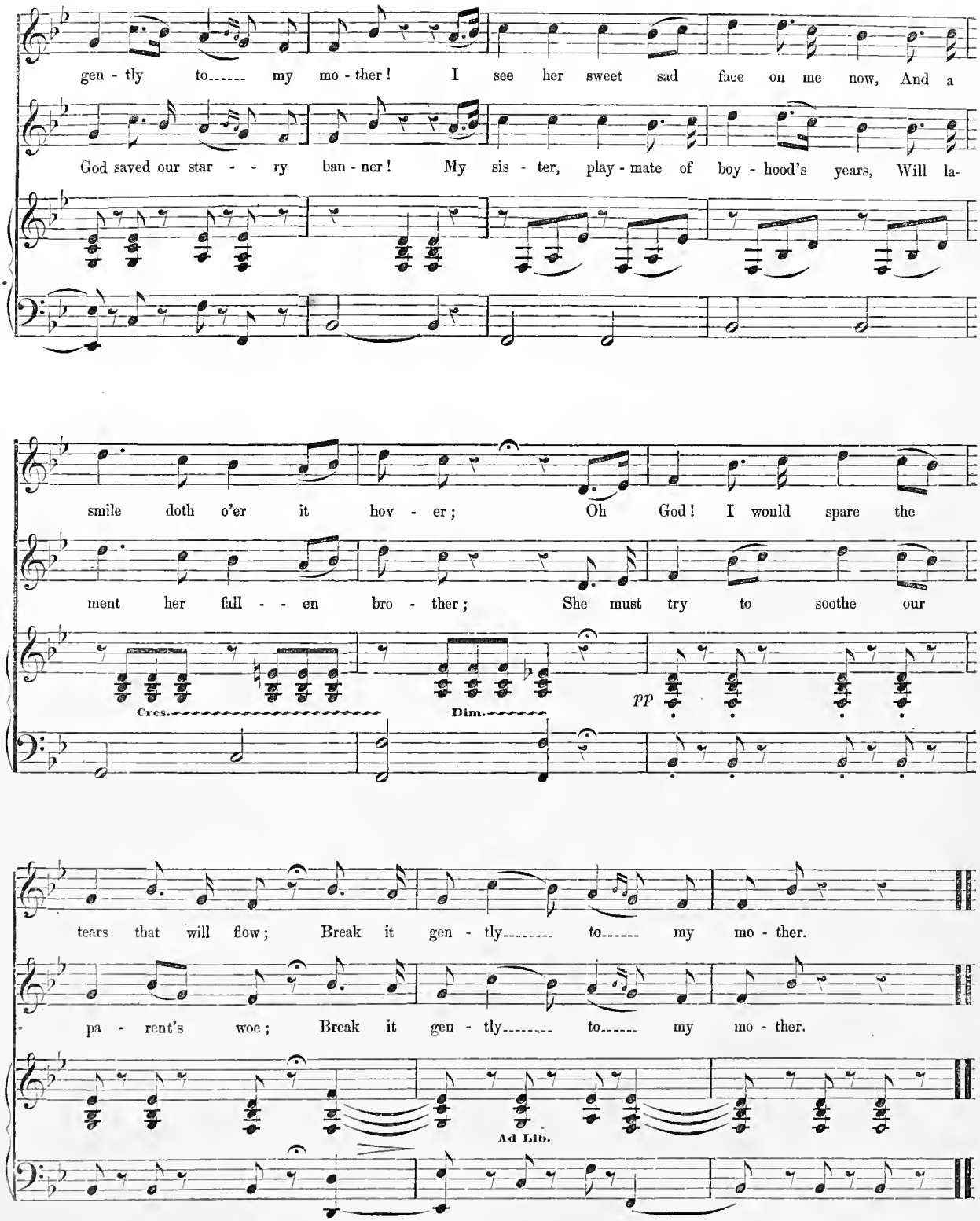
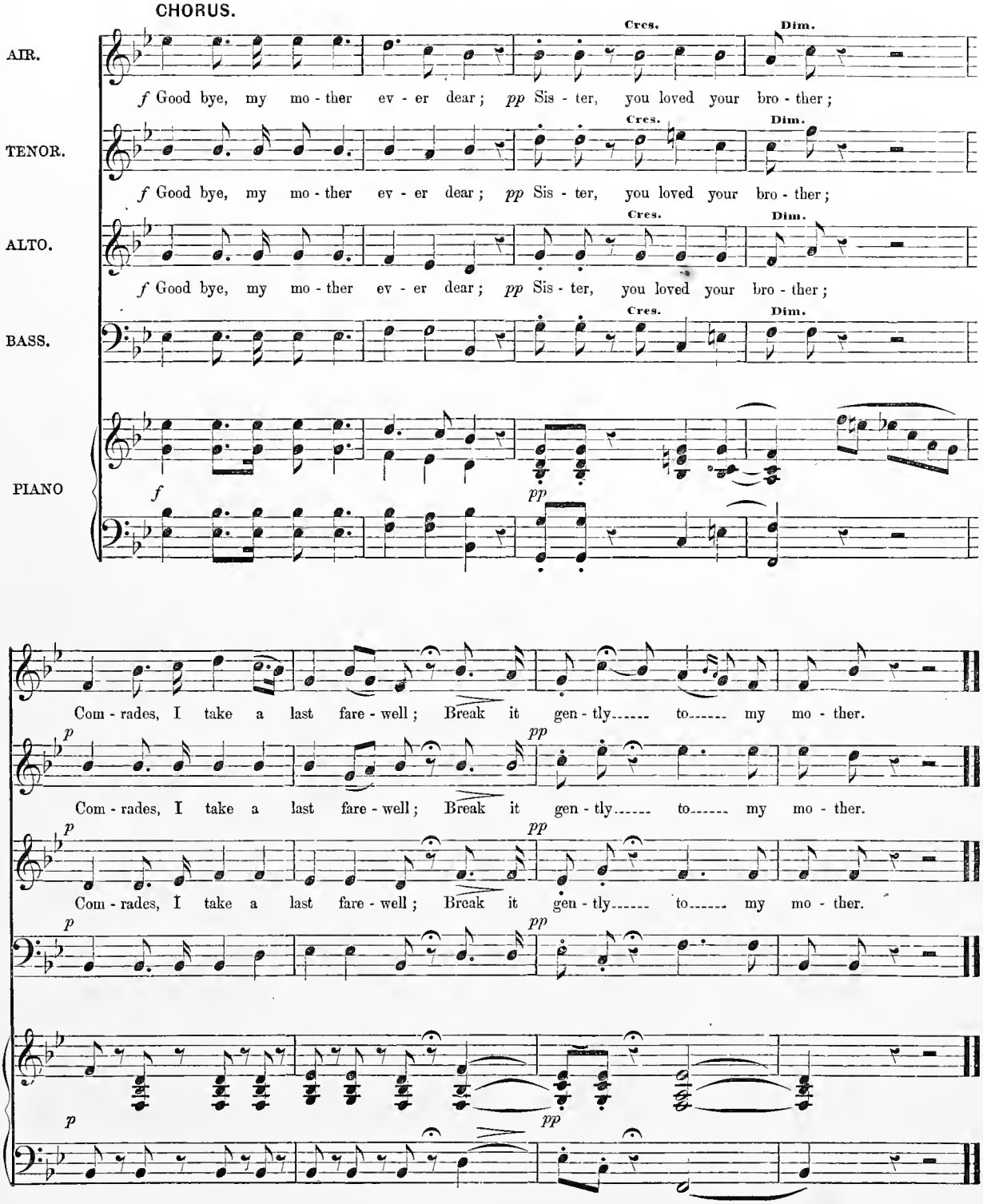



gen - tly to----- my mo - ther! I see her sweet sad face on me now, And a
God saved our star - - - ry ban - ner! My sis - ter, play - mate of boy - hood's years, Will la-
smile doth o'er it hov - er; Oh God! I would spare the
ment her fall - - en bro - ther; She must try to soothe our
Cres.
Dim.
pp
tears that will flow; Break it gen - tly------ to------ my mo - ther.
pa - rent's woe; Break it gen - tly------ to------ my mo - ther.
Ad Lib.

CHORUS.


AIR.
TENOR.
ALTO.
BASS.
PIANO
Cres.
Dim.
f Good bye, my mo - ther ev - er dear; pp Sis - ter, you loved your bro - ther;
Com - rades, I take a last fare - well; Break it gen - tly..... to..... my mo - ther.
p
pp

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I'M GOING TO SLEEP

"Kiss me softly one more but oh! do not weep
For I'm going to sleep, dear going to sleep."

SONG & CHORUS.

Words by

Mildred M. Newton,

MUSIC BY

WERLINE.

3

BOSTON.
Published by Henry Tolman & Co. 291 Washington St.

Chicago. Root & Cady.
Albany. W. F. Sherwin.
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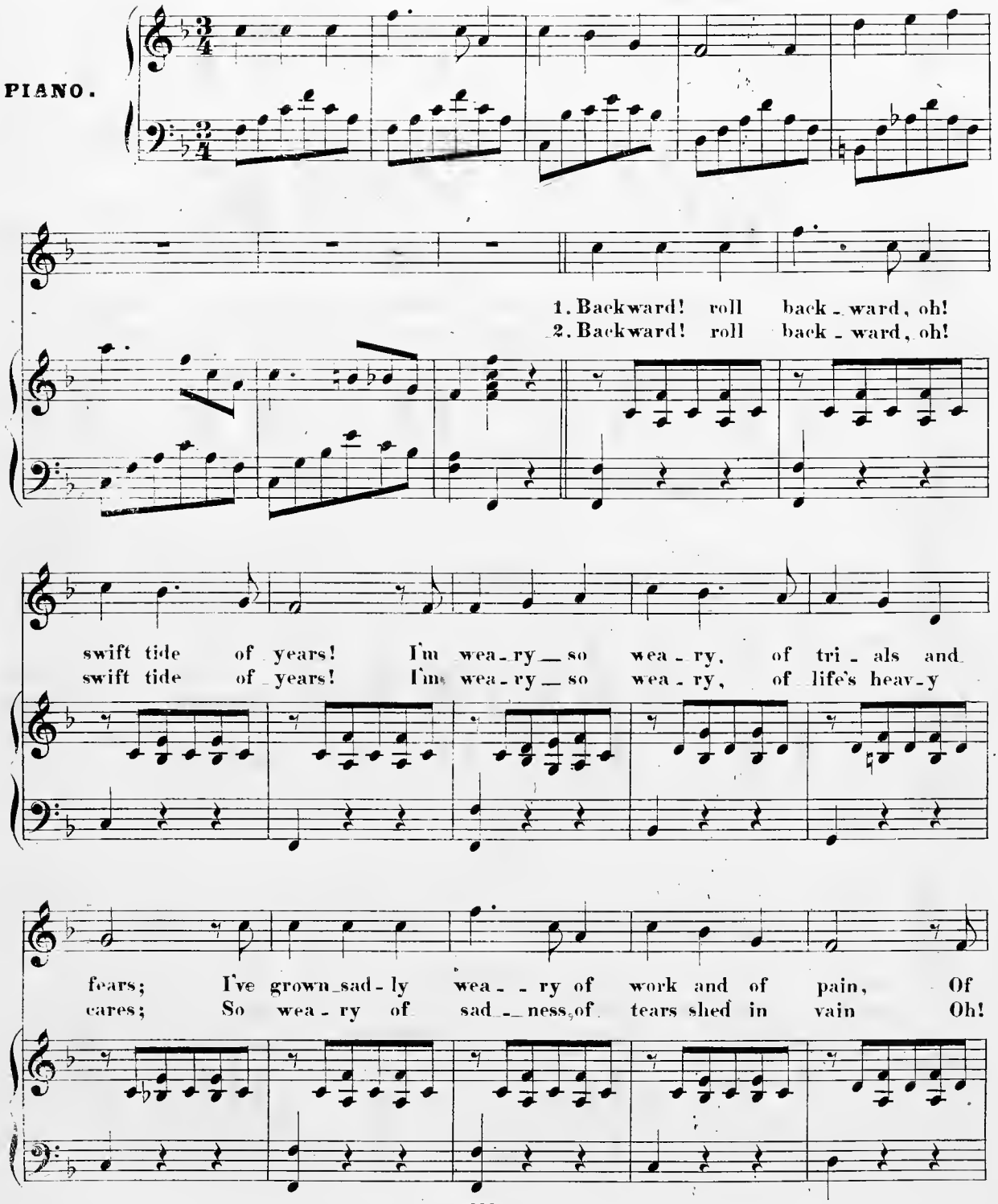
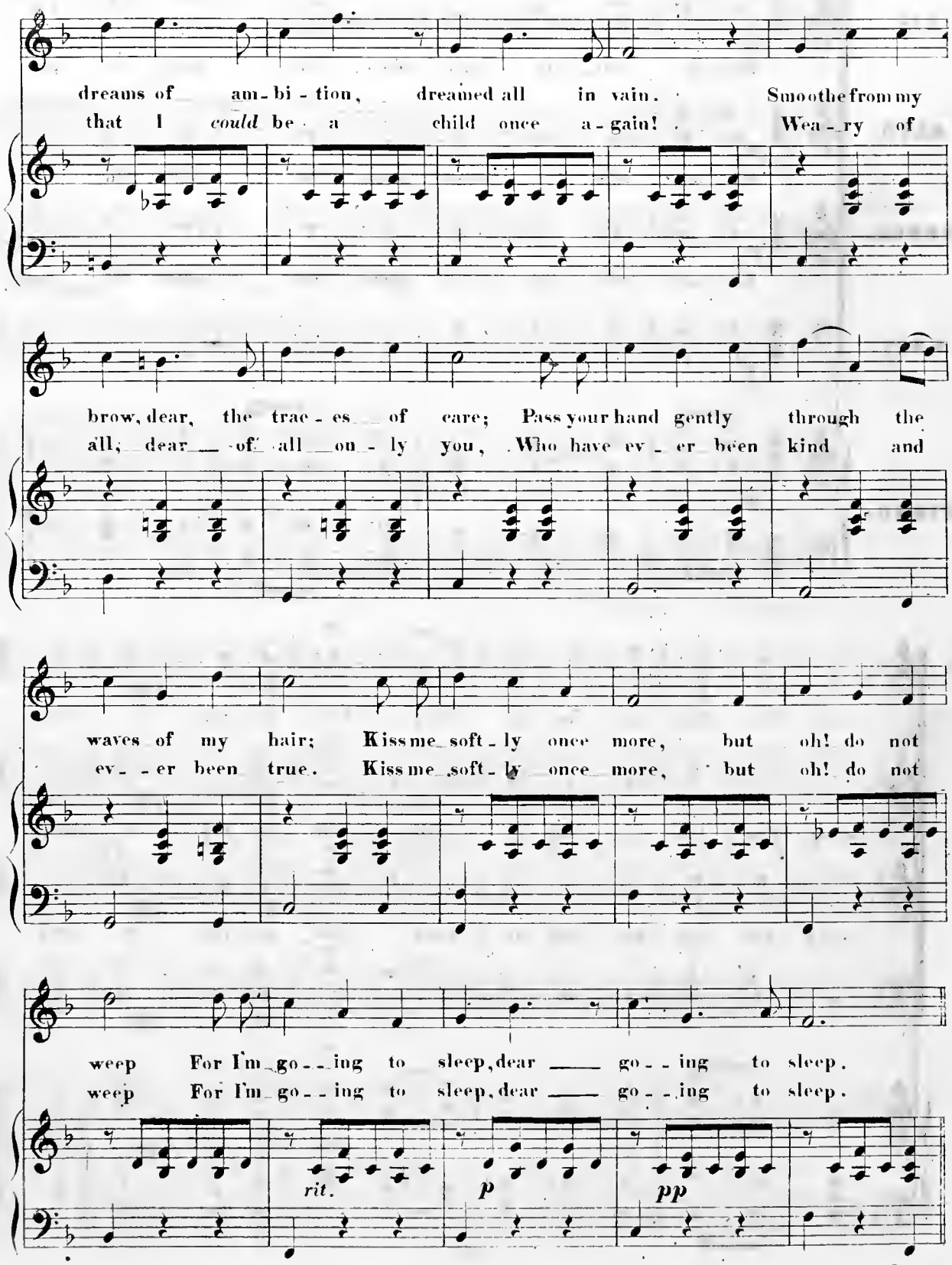
I'M GOING TO SLEEP.

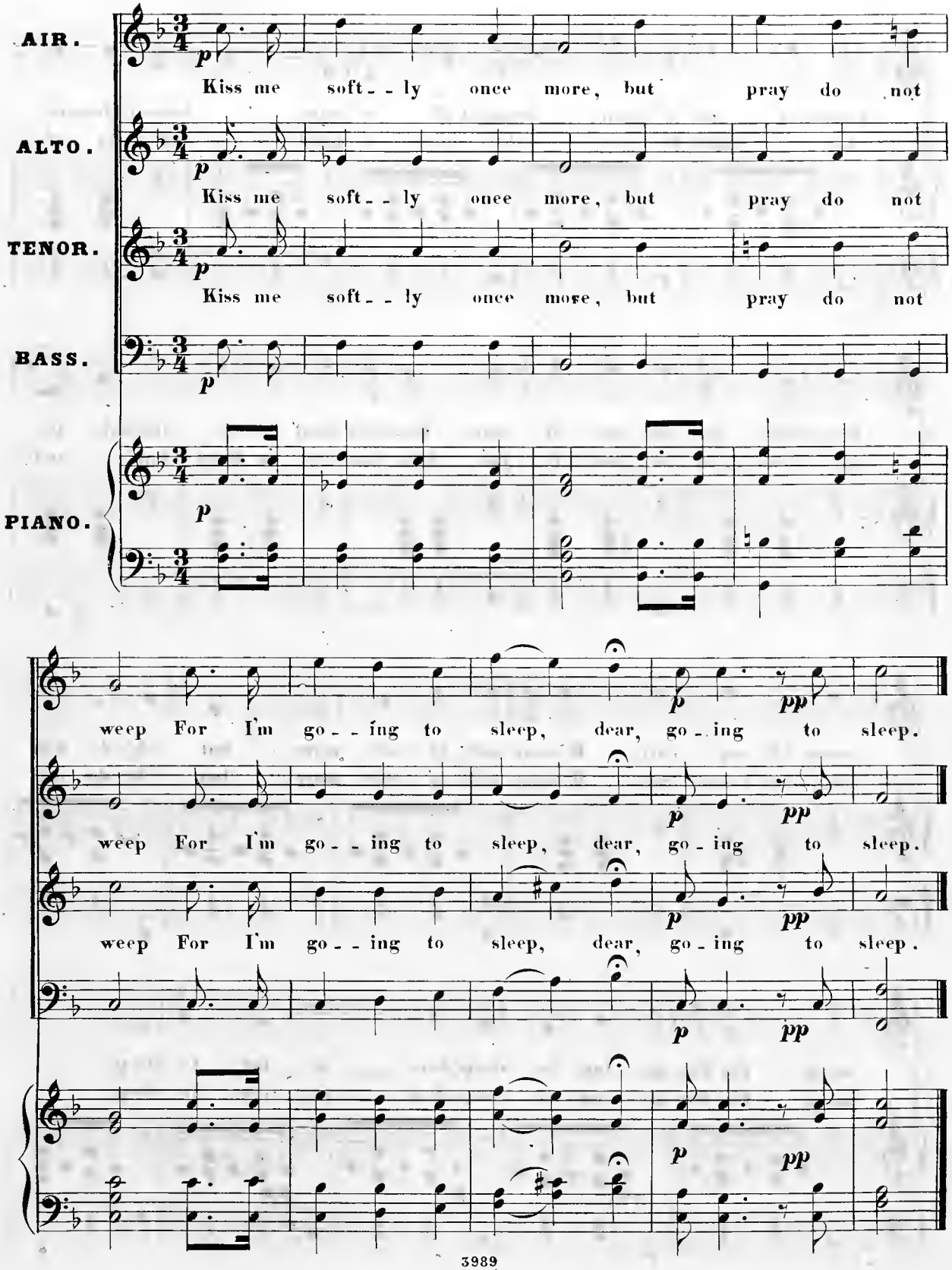
Andante. WERLINE.

PIANO.




dreams of am-bi-tion, dreamed all in vain. Smoothe from my
that I could be a child once a-gain! Wea-ry of
brow, dear, the trac-es of care; Pass your hand gently through the
all, dear of all on-ly you, Who have ev-er been kind and
waves of my hair; Kiss me soft-ly once more, but oh! do not
ev-er been true. Kiss me soft-ly once more, but oh! do not
weep For I'm go-ing to sleep, dear go-ing to sleep.
weep For I'm go-ing to sleep, dear go-ing to sleep.
rit.
p
pp

Chorus.


AIR.
ALTO.
TENOR.
BASS.
PIANO.
Kiss me soft - - ly once more, but pray do not
Kiss me soft - - ly onee more, but pray do not
Kiss me soft - - ly once more, but pray do not
p
weep For I'm go - - ing to sleep, dear, go - ing to sleep.
weep For I'm go - - ing to sleep, dear, go - ing to sleep.
weep For I'm go - - ing to sleep, dear, go - ing to sleep.
pp

THEY HAVE LAID HIM IN THE SUNSHINE

SONG WITH CHORUS

Words by

W. Dexter Smith Jr.

MUSIC BY

WERLINE.

3

BOSTON

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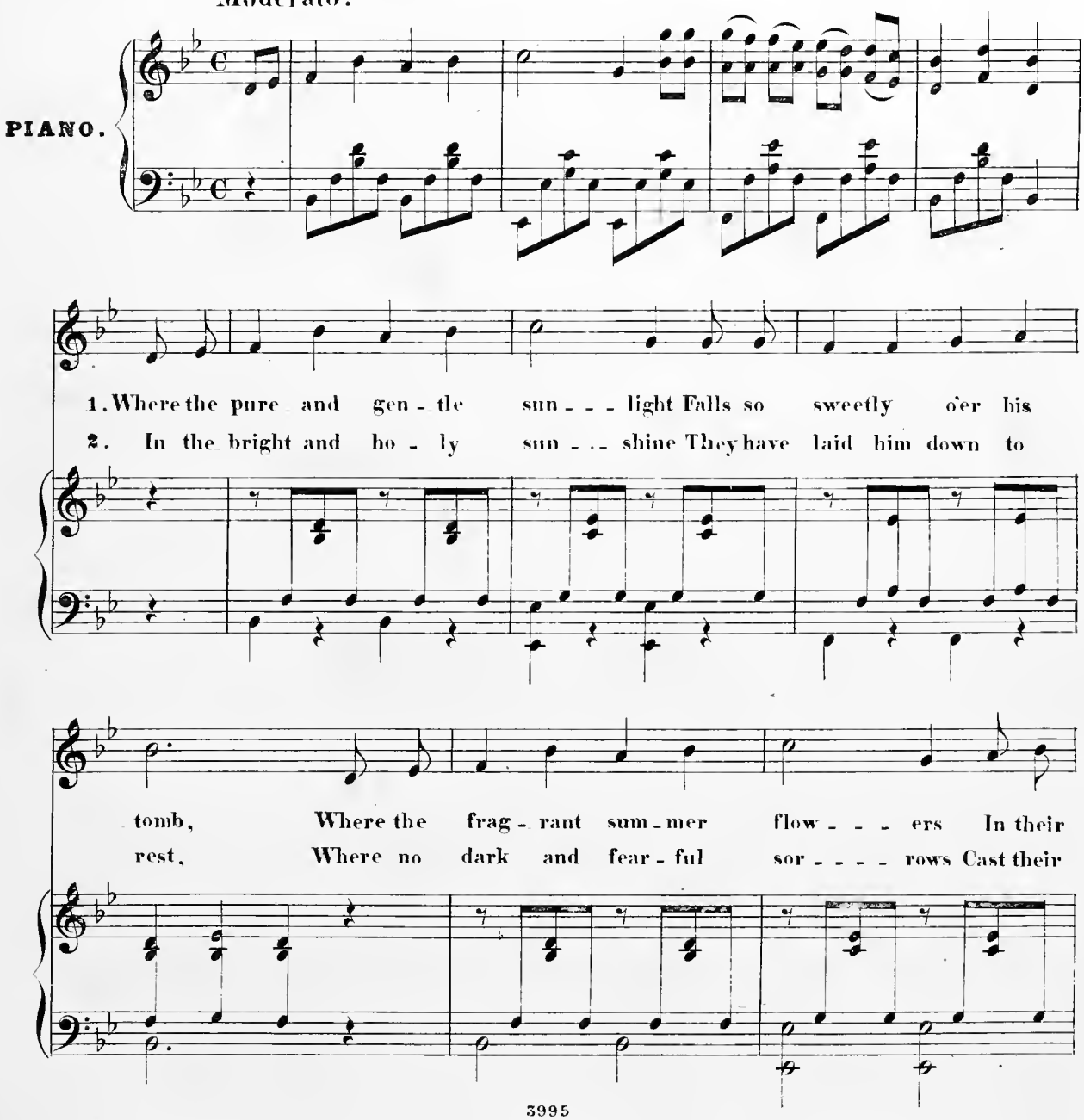
THEY HAVE LAID HIM IN THE SUNSHINE.

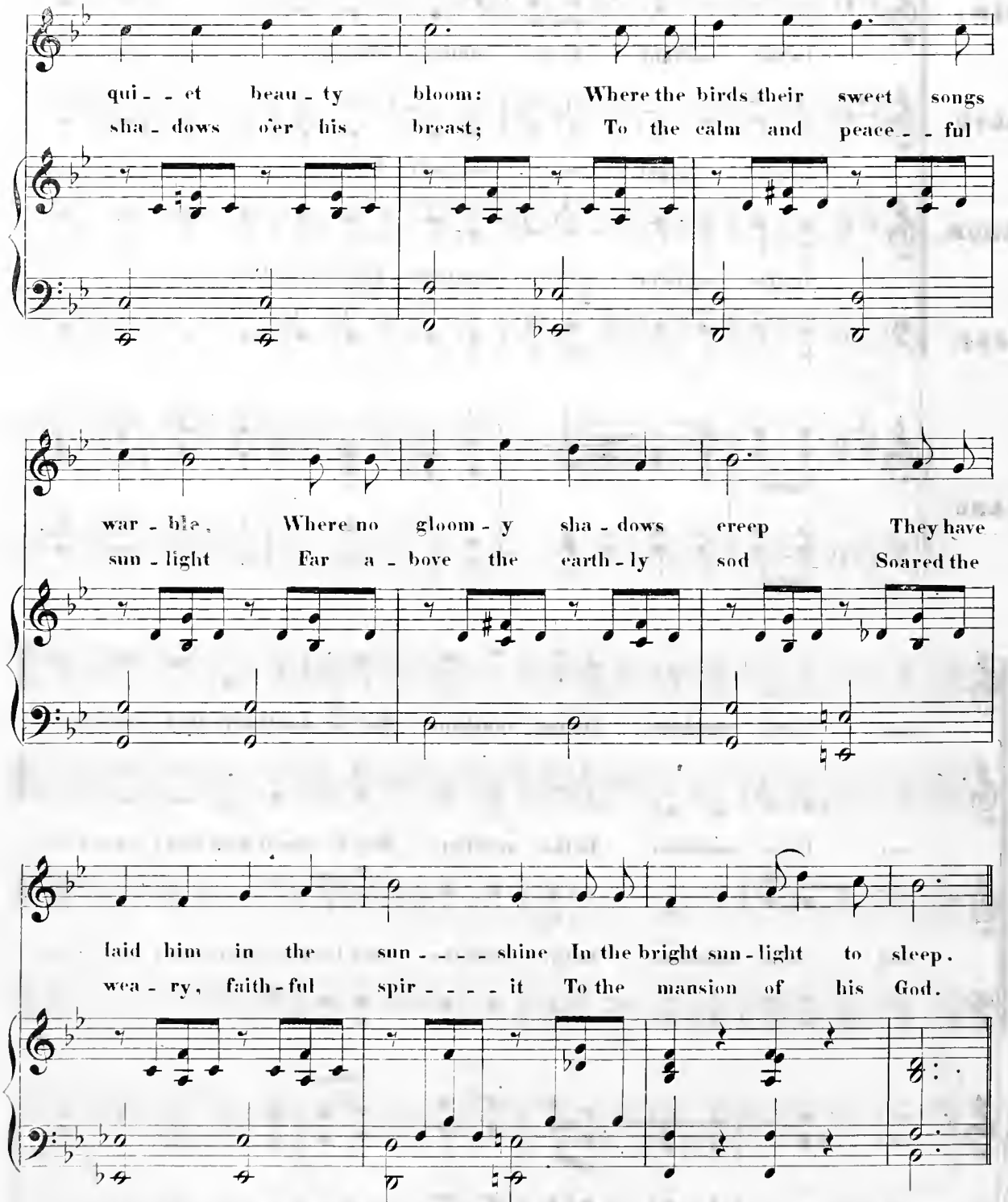
Words by W. Dexter Smith. Jr.

WERLINE.

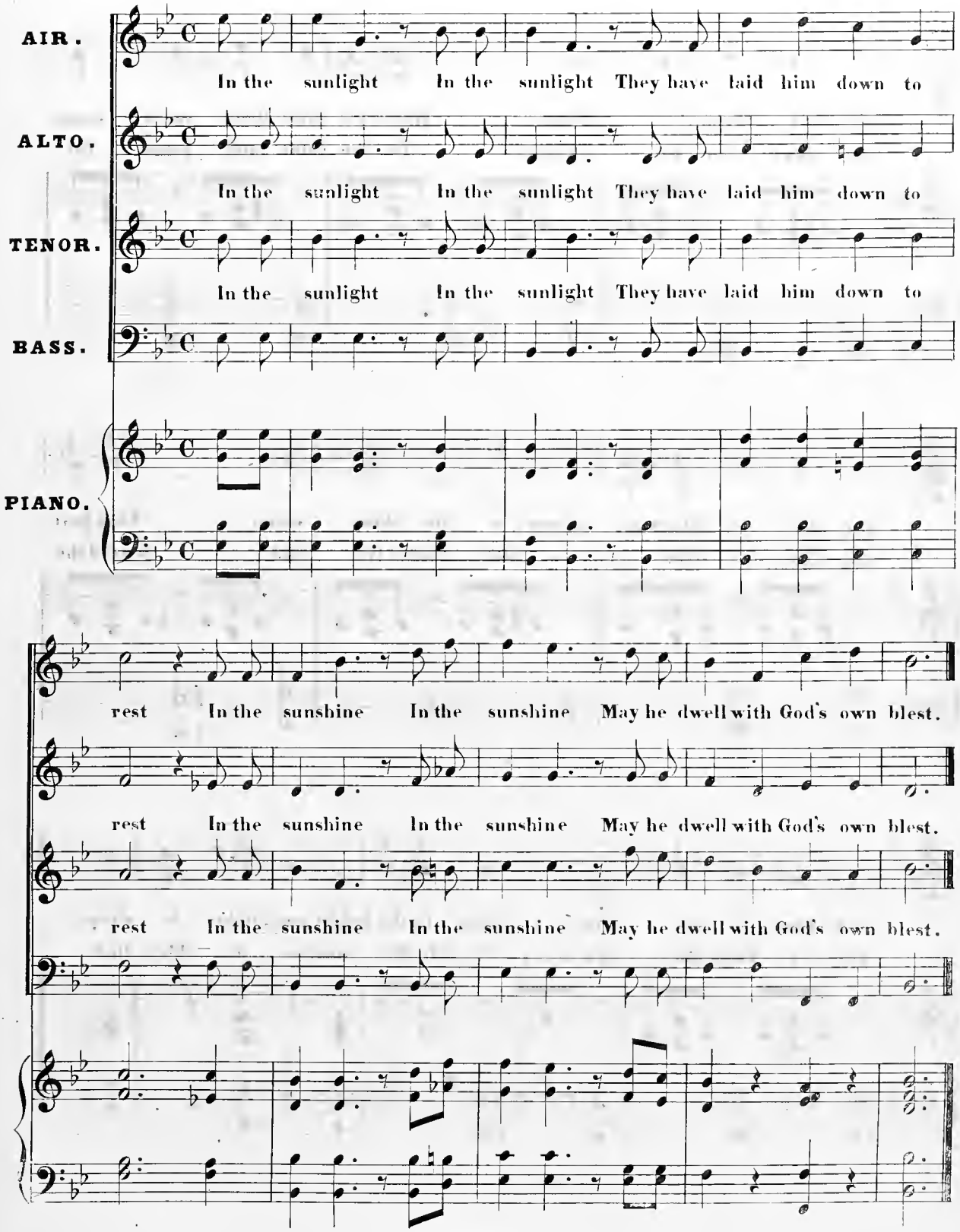
Moderato.

PIANO.




qui - - et beau - ty bloom: Where the birds their sweet songs
sha - dows o'er his breast; To the calm and peace - - ful
war - ble, Where no gloom - y sha - dows creep They have
sun - light Far a - bove the earth - ly sod Soared the
laid him in the sun - - - - shine In the bright sun - light to sleep.
wea - ry, faith - ful spir - - - - it To the mansion of his God.

Chorus.


AIR.
In the sunlight In the sunlight They have laid him down to
ALTO.
In the sunlight In the sunlight They have laid him down to
TENOR.
In the sunlight In the sunlight They have laid him down to
BASS.
PIANO.
rest In the sunshine In the sunshine May he dwell with God's own blest.
rest In the sunshine In the sunshine May he dwell with God's own blest.
rest In the sunshine In the sunshine May he dwell with God's own blest.

EVER OF THEE.

Poetry by

Geo. Linley

MUSIC BY

FOLEY HALL.

BOSTON.
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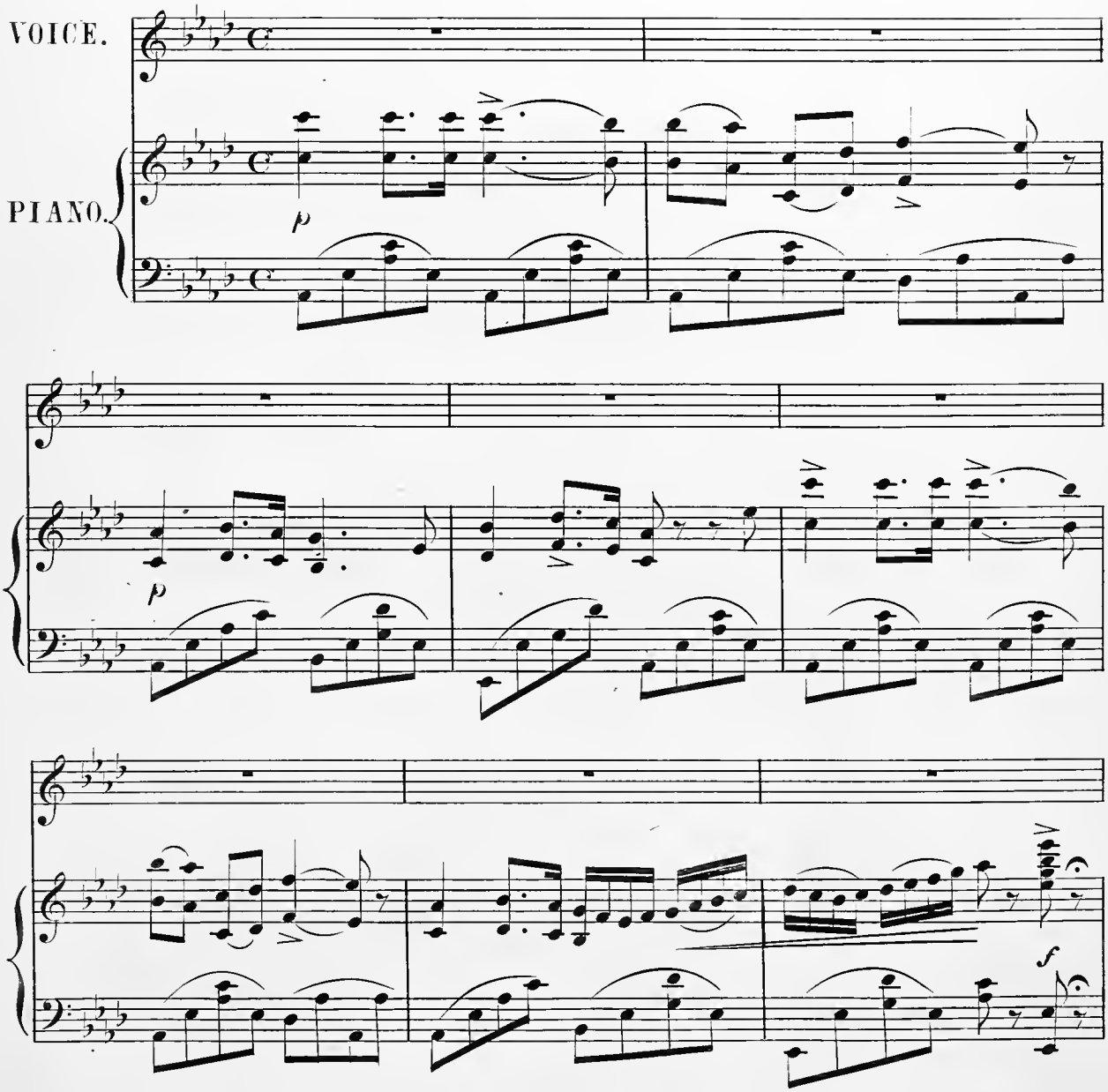
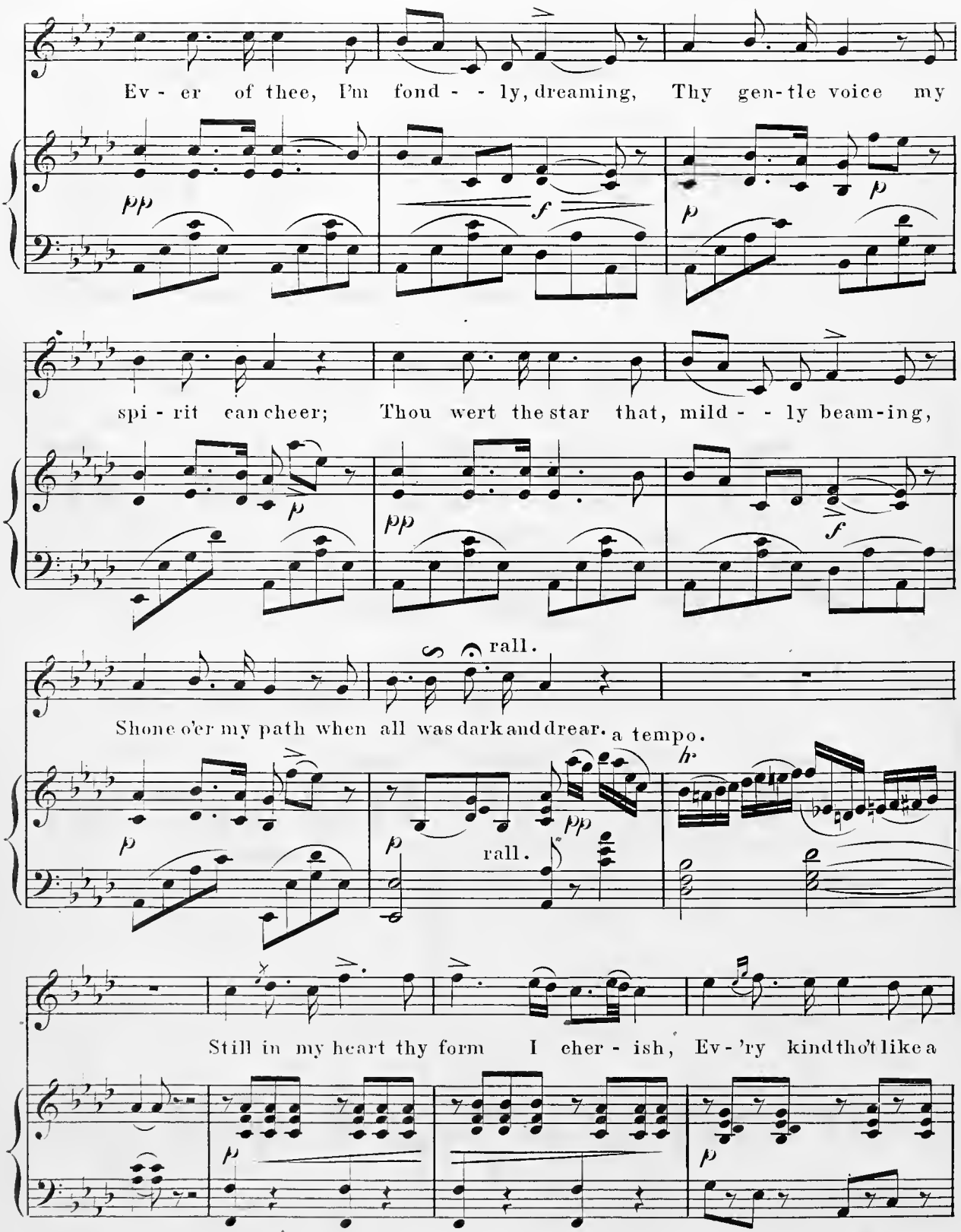
EVER OF THEE!

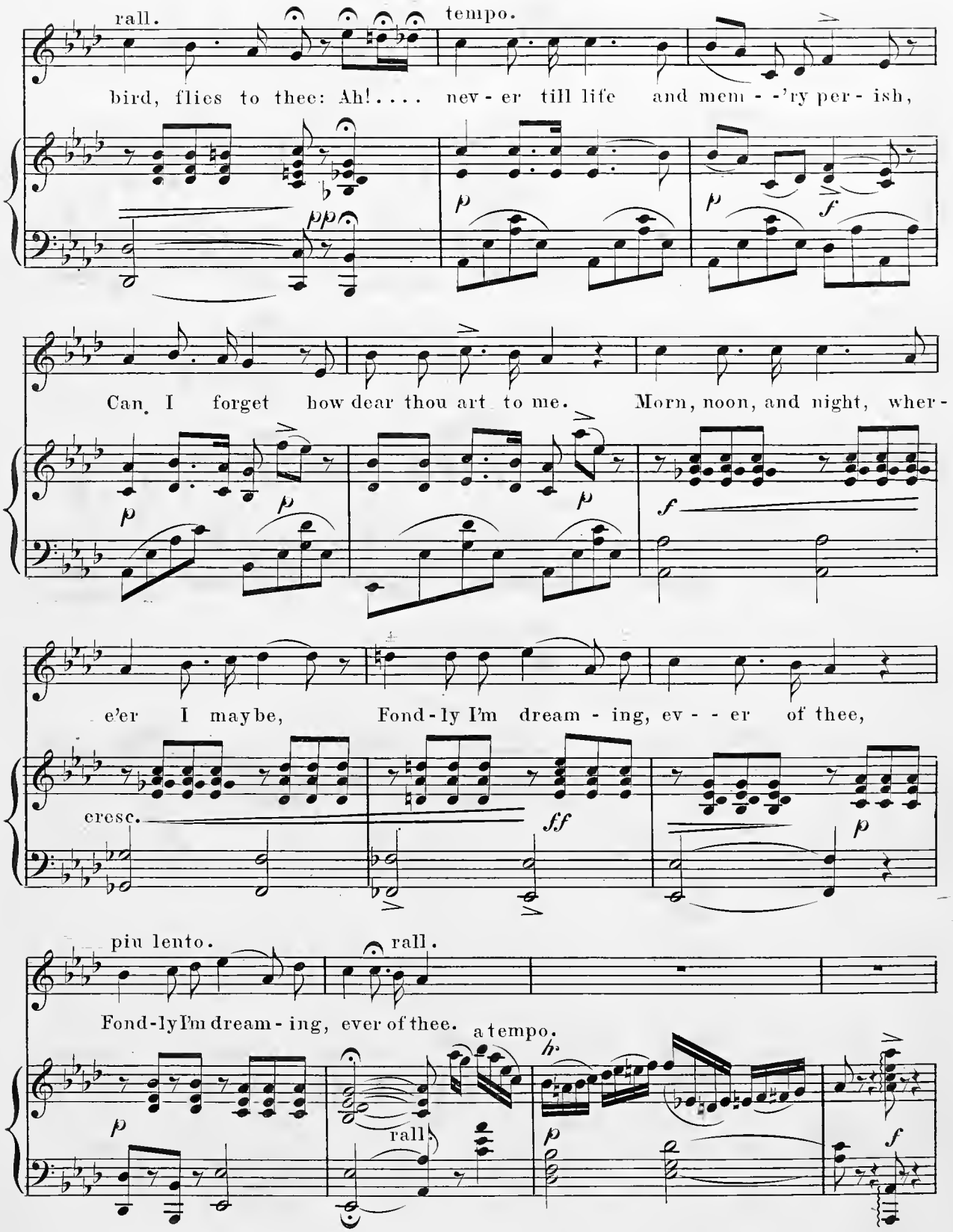
Poetry by GEORGE LINLEY Esq.

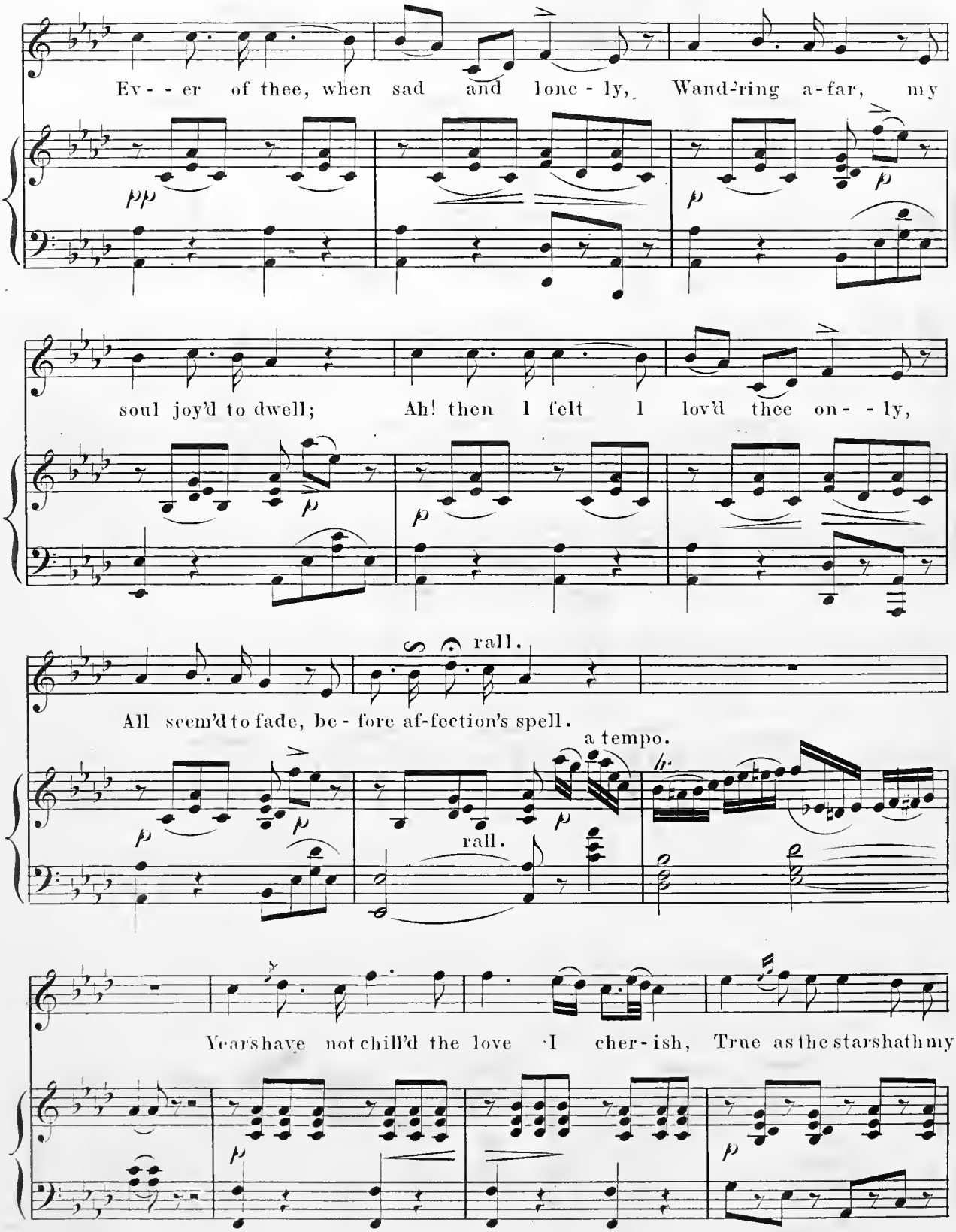
Music by FOLEY HALL Esq.

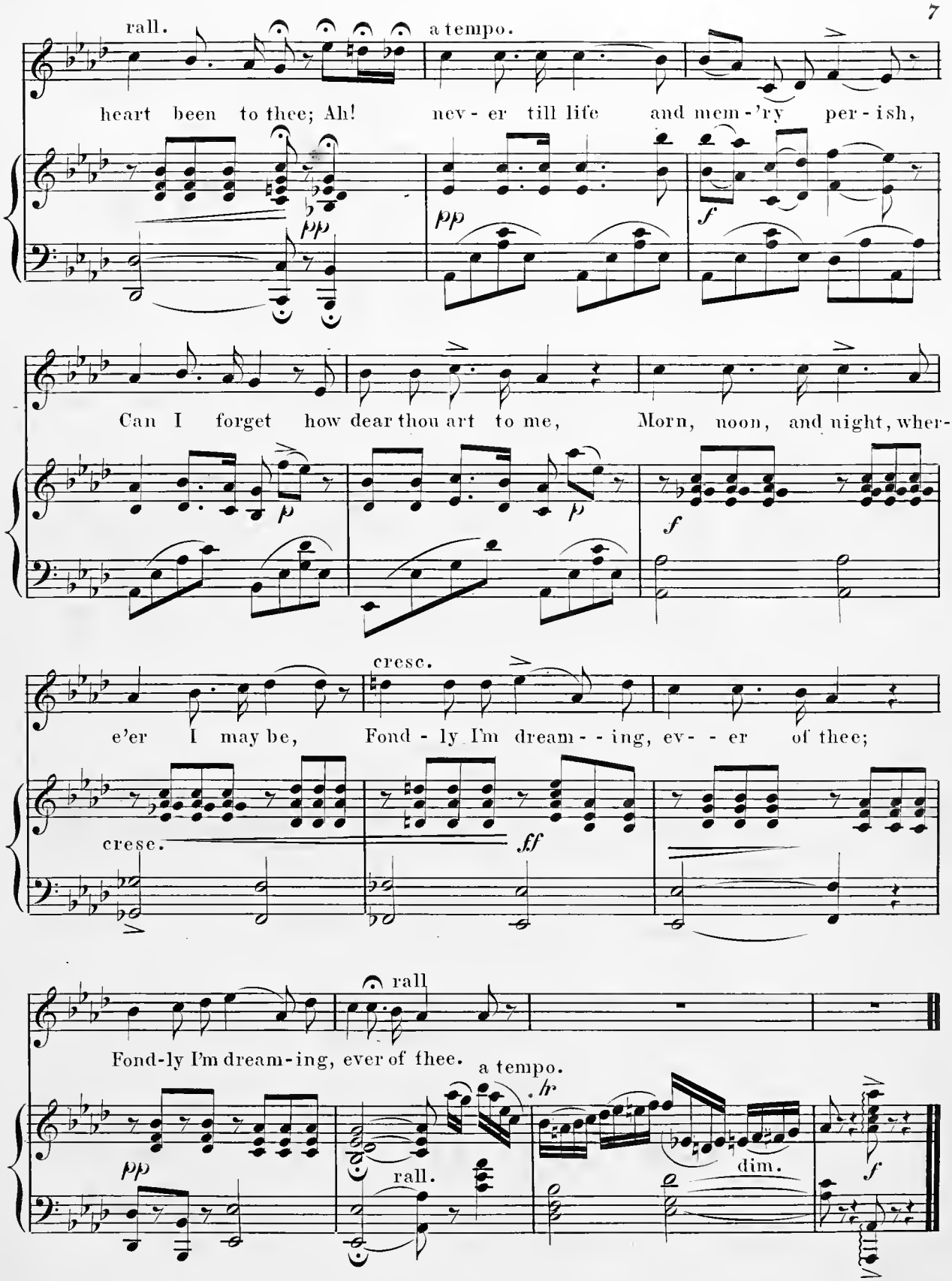
Moderato.




Ev - er of thee, I'm fond - - ly, dreaming, Thy gen-tle voice my
spi - rit can cheer; Thou wert the star that, mild - - ly beam-ing,
rall.
Shone o'er my path when all was dark and drear. a tempo.
rall.
Still in my heart thy form I cher - ish, Ev - 'ry kind tho't like a


rall.
tempo.
bird, flies to thee: Ah!.... nev - er till life and mem - -'ry per - ish,
pp
p
p
f
Can I forget how dear thou art to me. Morn, noon, and night, wher -
p
p
p
f
e'er I maybe, Fond - ly I'm dream - ing, ev - - er of thee,
cresc.
ff
p
piu lento.
rall.
Fond - ly I'm dream - ing, ever of thee.
a tempo.
p
rall.
p
f


Ev - - er of thee, when sad and lone - ly, Wand'ring a-far, my
soul joy'd to dwell; Ah! then I felt I lov'd thee on - - ly,
rall.
All seem'd to fade, be - fore af-fection's spell.
a tempo.
rall.
Years have not chill'd the love I cher - ish, True as the star shath my


rall.
a tempo.
heart been to thee; Ah! nev - er till life and mem - 'ry per - ish,
pp
pp
f
Can I forget how dear thou art to me, Morn, noon, and night, wher-
p
p
f
cresc.
e'er I may be, Fond - ly I'm dream - - ing, ev - - er of thee;
cresc.
ff
rall
Fond-ly I'm dream-ing, ever of thee.
a tempo.
pp
rall.
dim.
f

To Messrs. Anthony, Jones & Co.
of Williamsport Pa.

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Written by

HARRY DEVERE

of the

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Sung by them with

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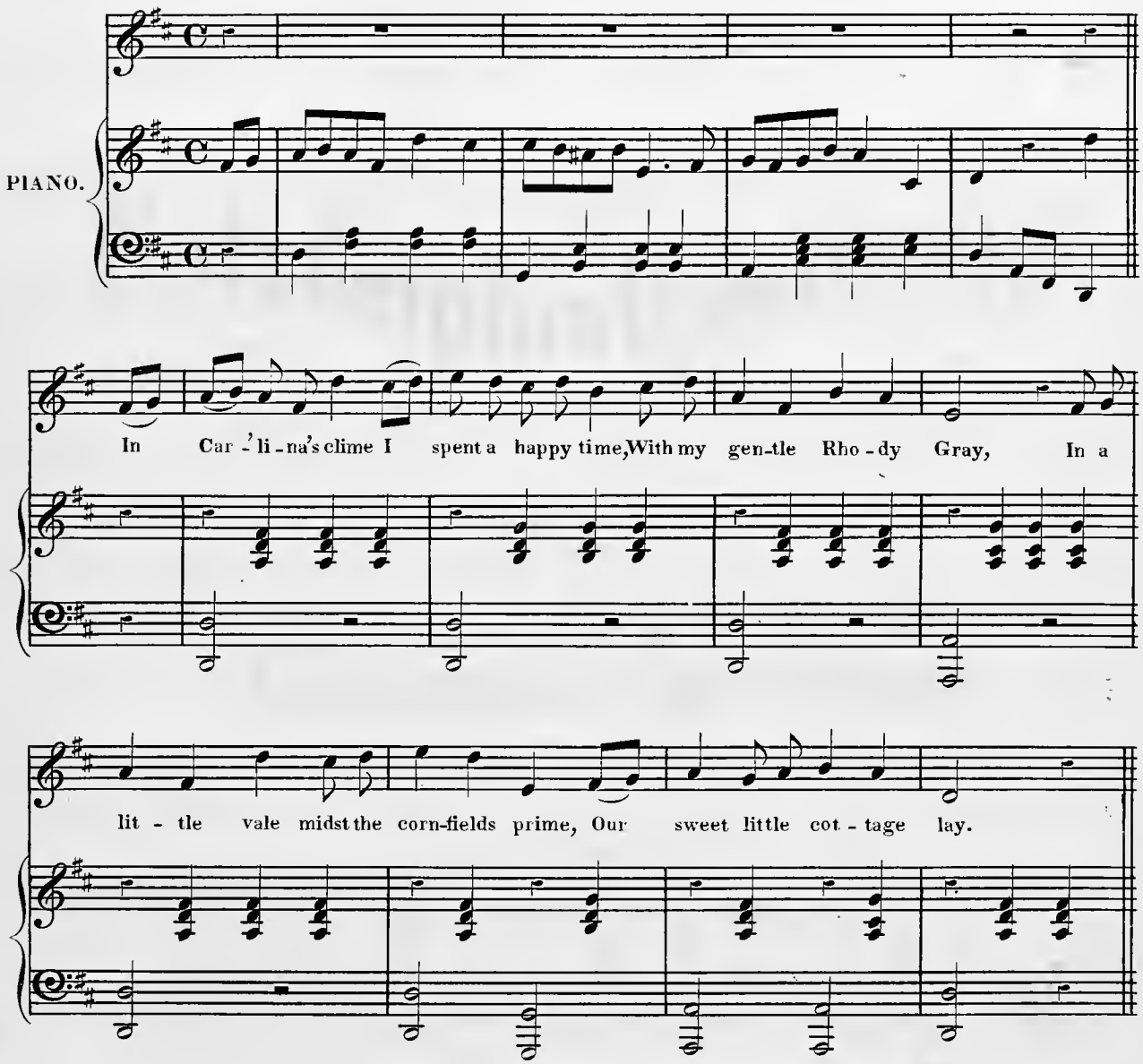
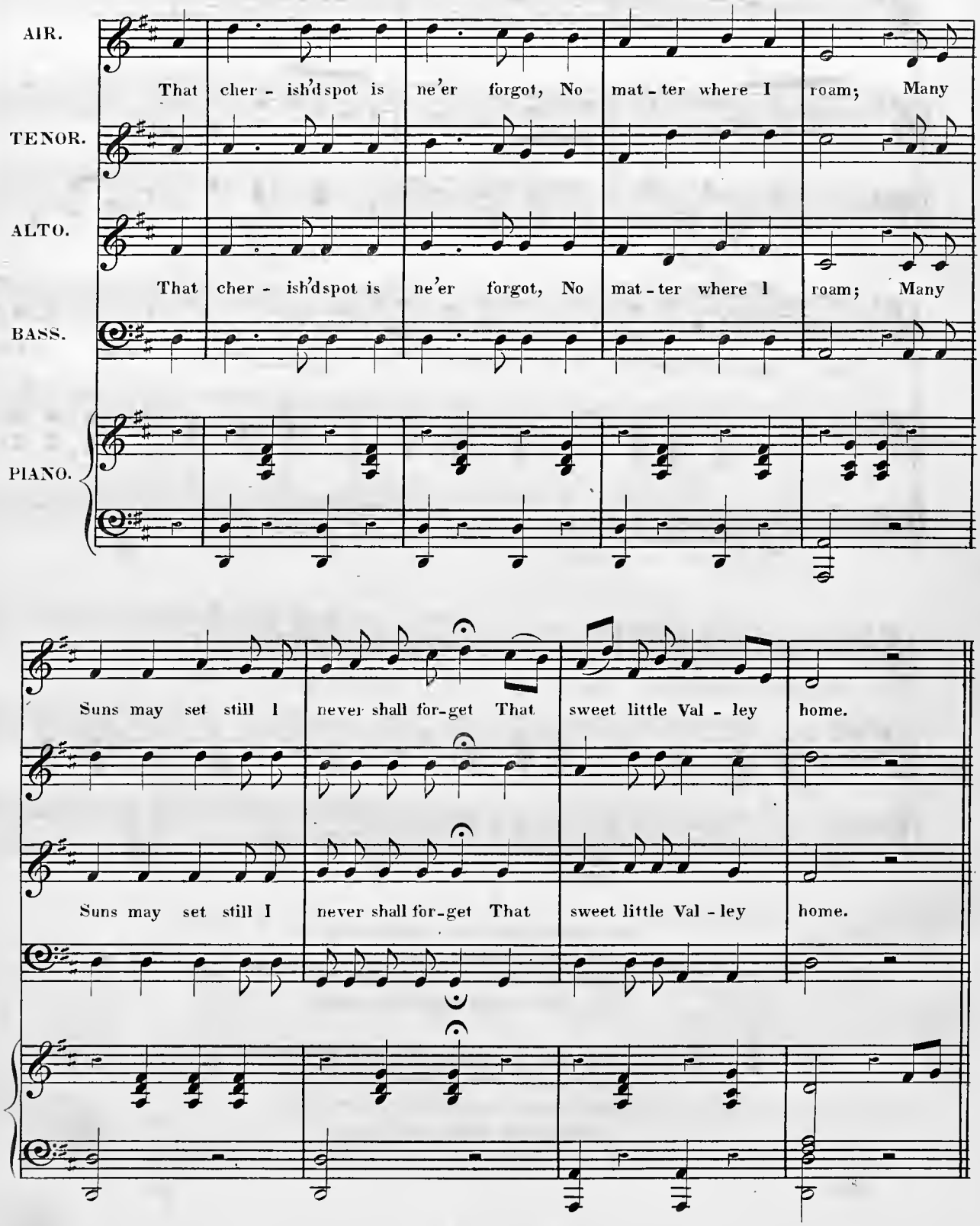
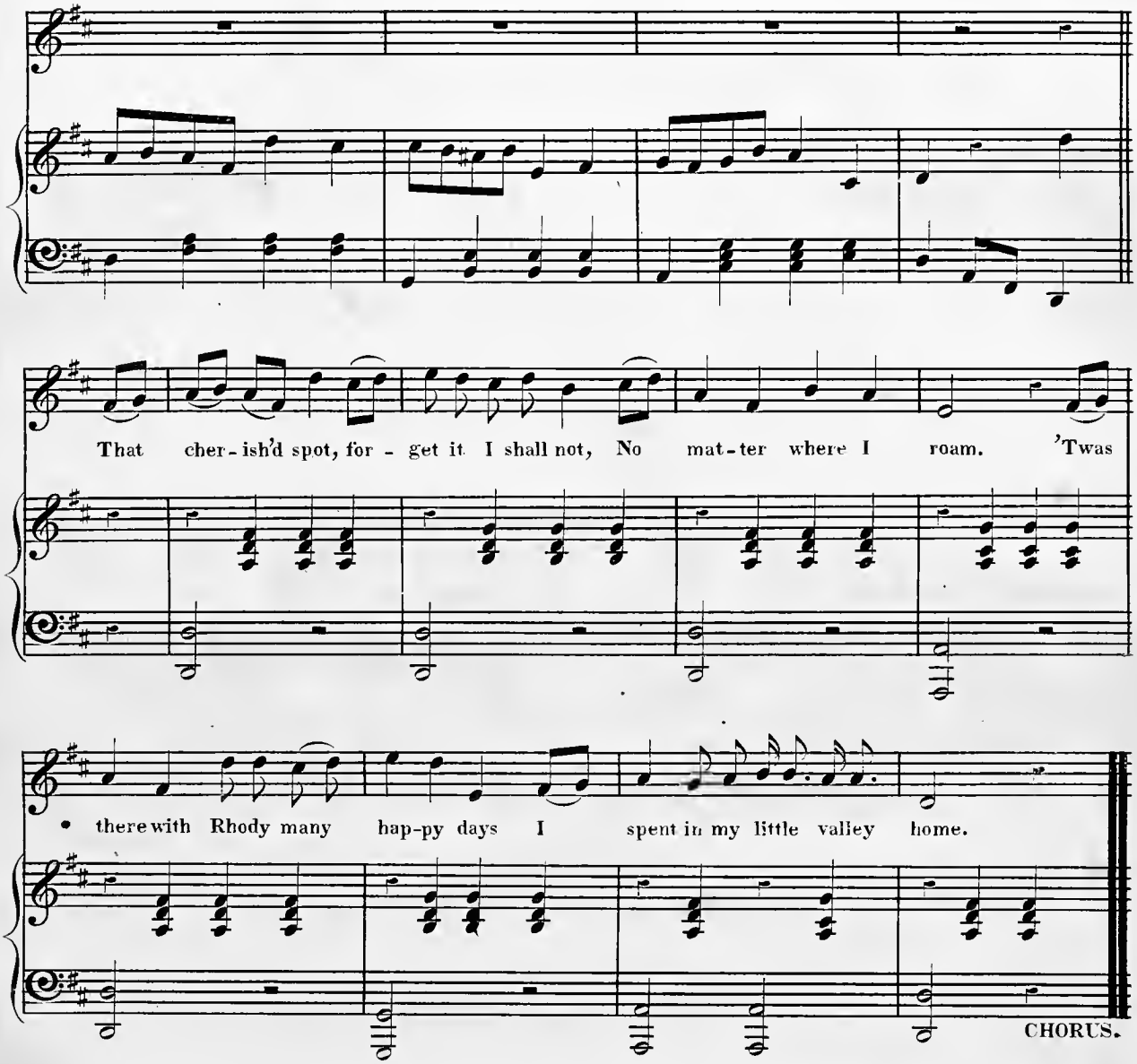


CHORUS.


AIR.
That cher - ish'd spot is ne'er forgot, No mat - ter where I roam; Many
TENOR.
ALTO.
That cher - ish'd spot is ne'er forgot, No mat - ter where I roam; Many
BASS.
PIANO.
Suns may set still I never shall for-get That sweet little Val - ley home.
Suns may set still I never shall for-get That sweet little Val - ley home.



3

Poor Rhody Gray has passed away,
'Twas on a summer night,
Death's icy hand her spirit took away
To a home more happy and bright.

4

They laid her down in the cold cold ground,
Ever sadly now I roam,
But it seems to me still her form I see
In that sweet little valley home.

TO
MATT PEEL, ESQ.

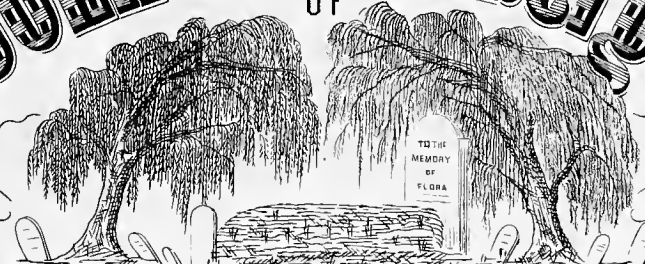
The Grave of Flora

BALLAD & CHORUS

WRITTEN & SUNG BY

John Farrenberg.

OF



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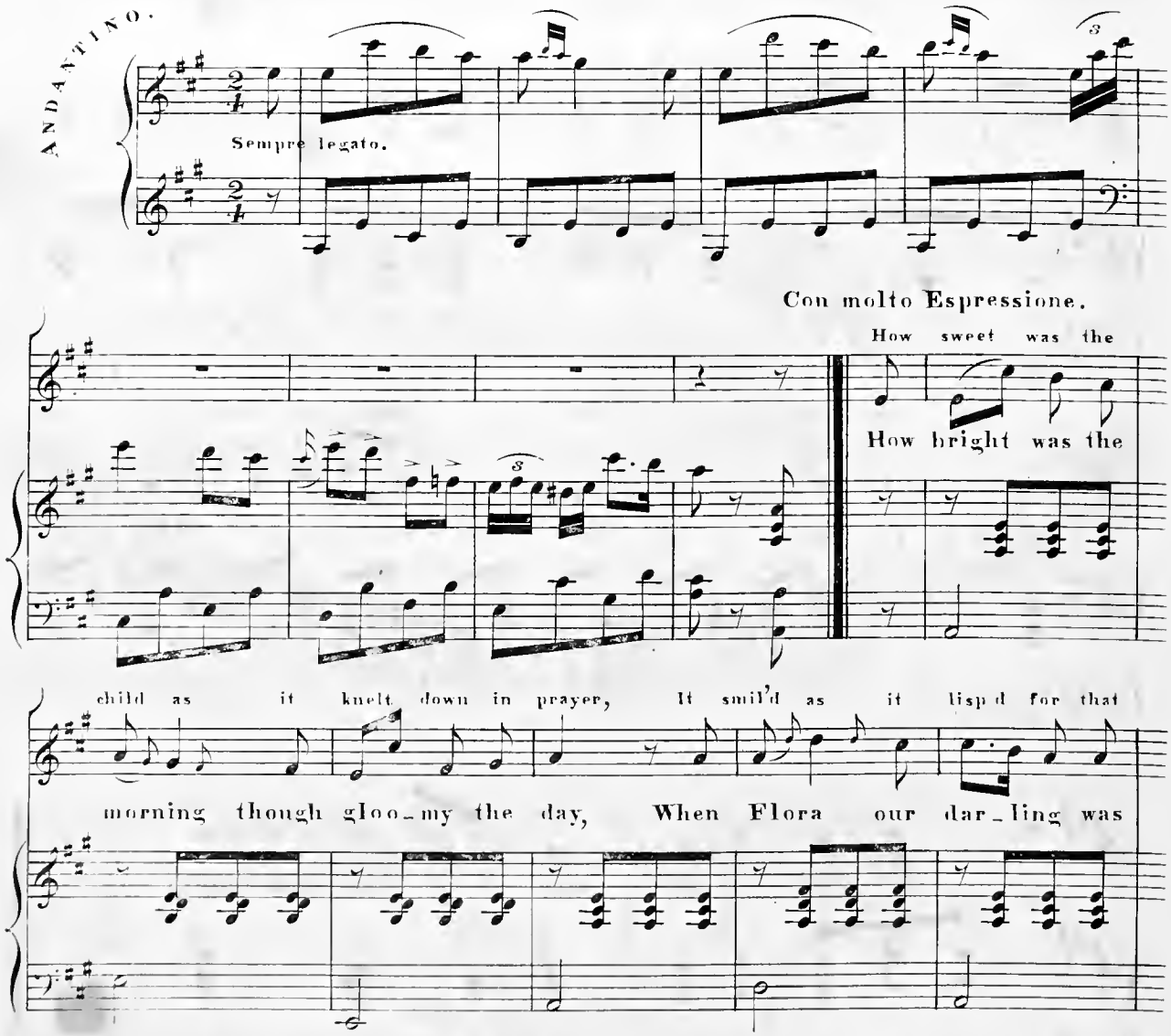
THE GRAVE OF FLORA

HENRY TUCKER.



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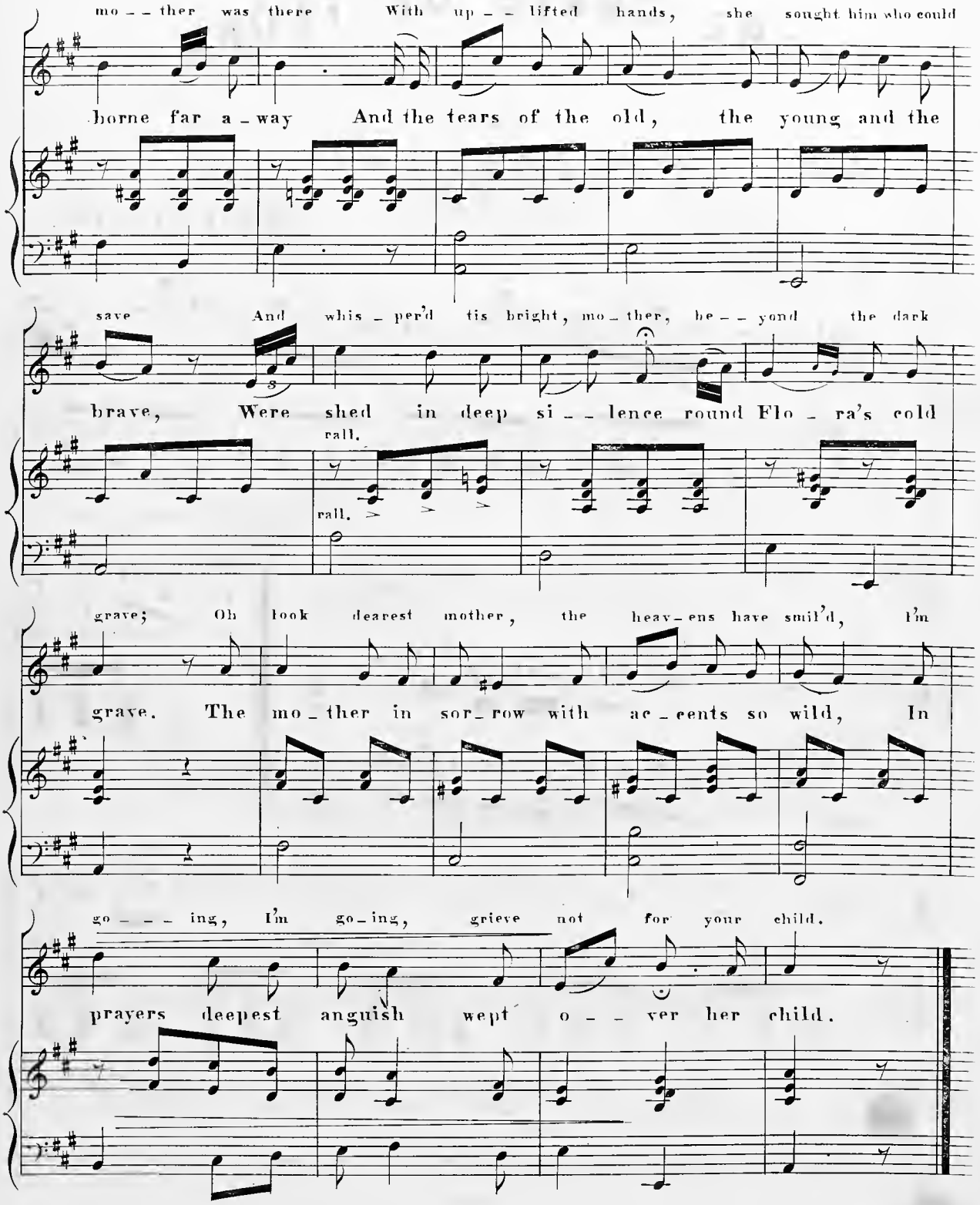
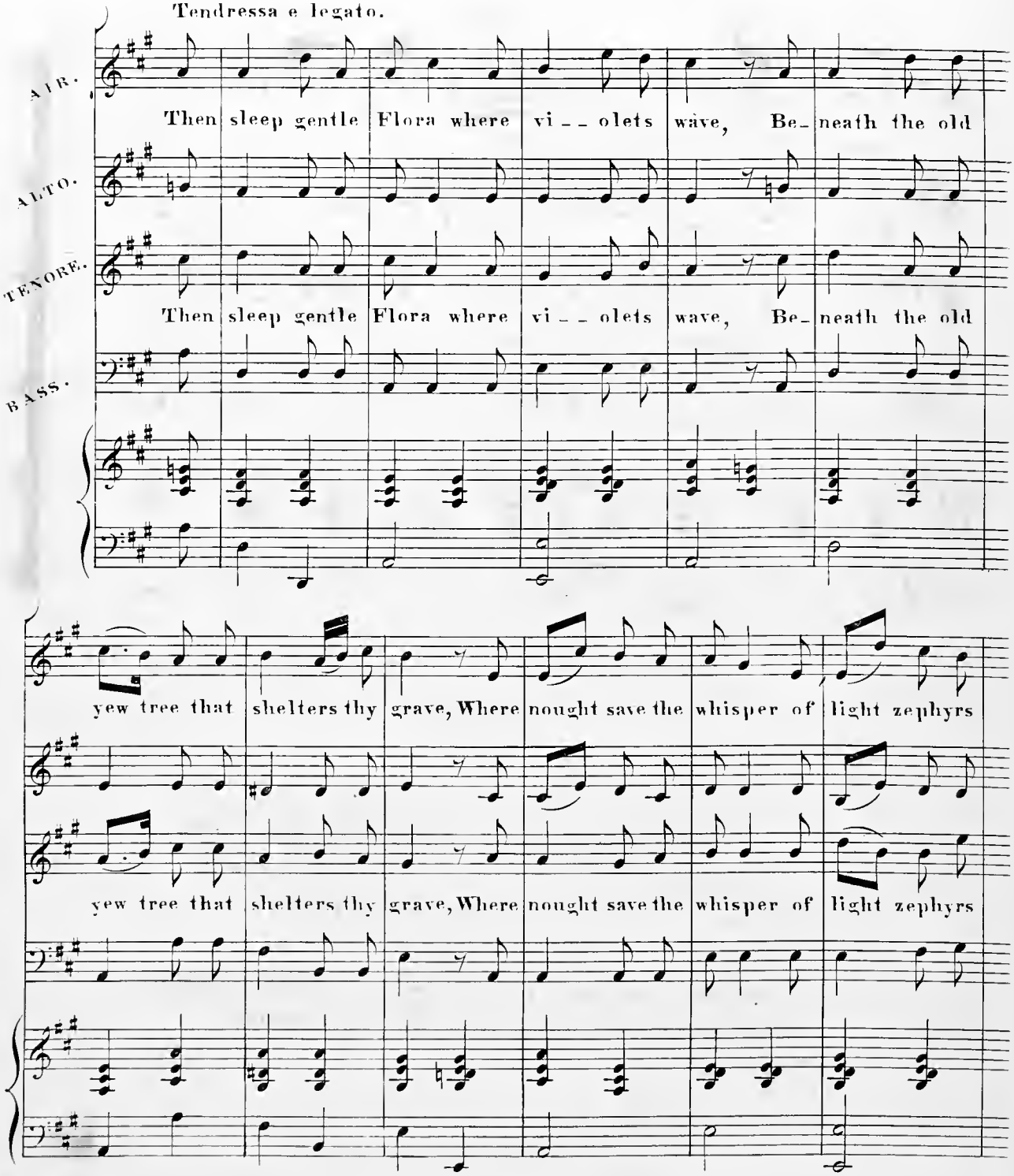
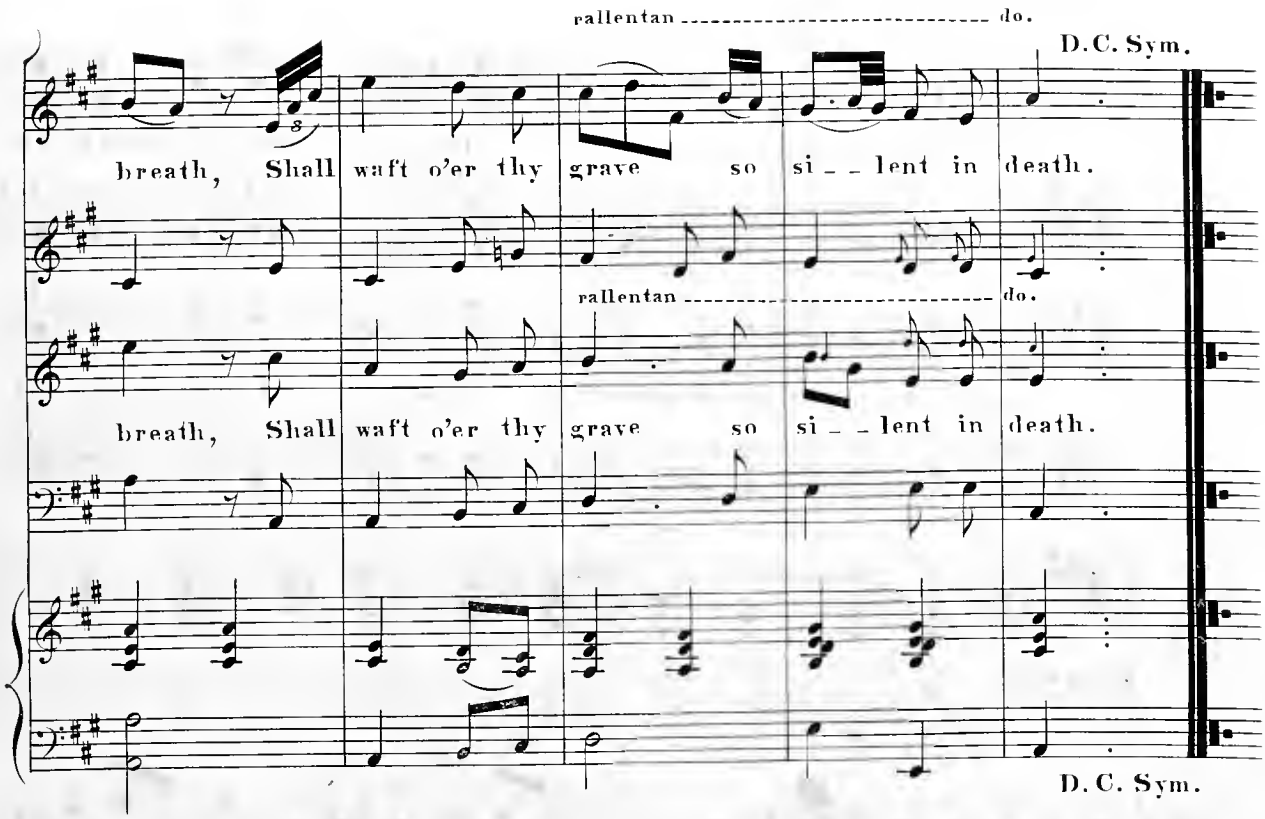

mo - - ther was there With up - - lifted hands, she sought him who could
borne far a - way And the tears of the old, the young and the
save And whis - per'd tis bright, mo - ther, be - - yond the dark
brave, Were shed in deep si - - lence round Flo - ra's cold
rall.
rall.
grave; Oh look dearest mother, the heav - ens have smil'd, I'm
grave. The mo - ther in sor - row with ac - cents so wild, In
go - - - ing, I'm go - ing, grieve not for your child.
prayers deepest anguish wept o - - ver her child.

CHORUS.*

Tendressa e legato.



* The Chorus is so arranged that the Air can be sung as a Solo, or the Air and Alto as a Duett.



3

In the old church yard near, by the brooks quiet rill,
Nought is heard but the cry of the lone whippoorwill;
And violets blossom in spring near that brook,
Beneath the old yew tree that shelters the nook,
Where sleeps gentle Flora whose prayer while she smil'd,
Was "here dearest mother, lay Flora your child."

Authorized Edition.

CHRISTY'S

OLD FOLKS ARE GONE

as Sung by

E. P. Christy

AT CHRISTY'S OPERA HOUSE, N.Y.

Words and Music

BY

G. FRIEDRICH WURZEL.

Edwin P. Christy

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25 Cts. nett.

NEW YORK

Published by WILLIAM HALL & SON, *239 Broadway.*

G. FRIEDRICH WURZEL.

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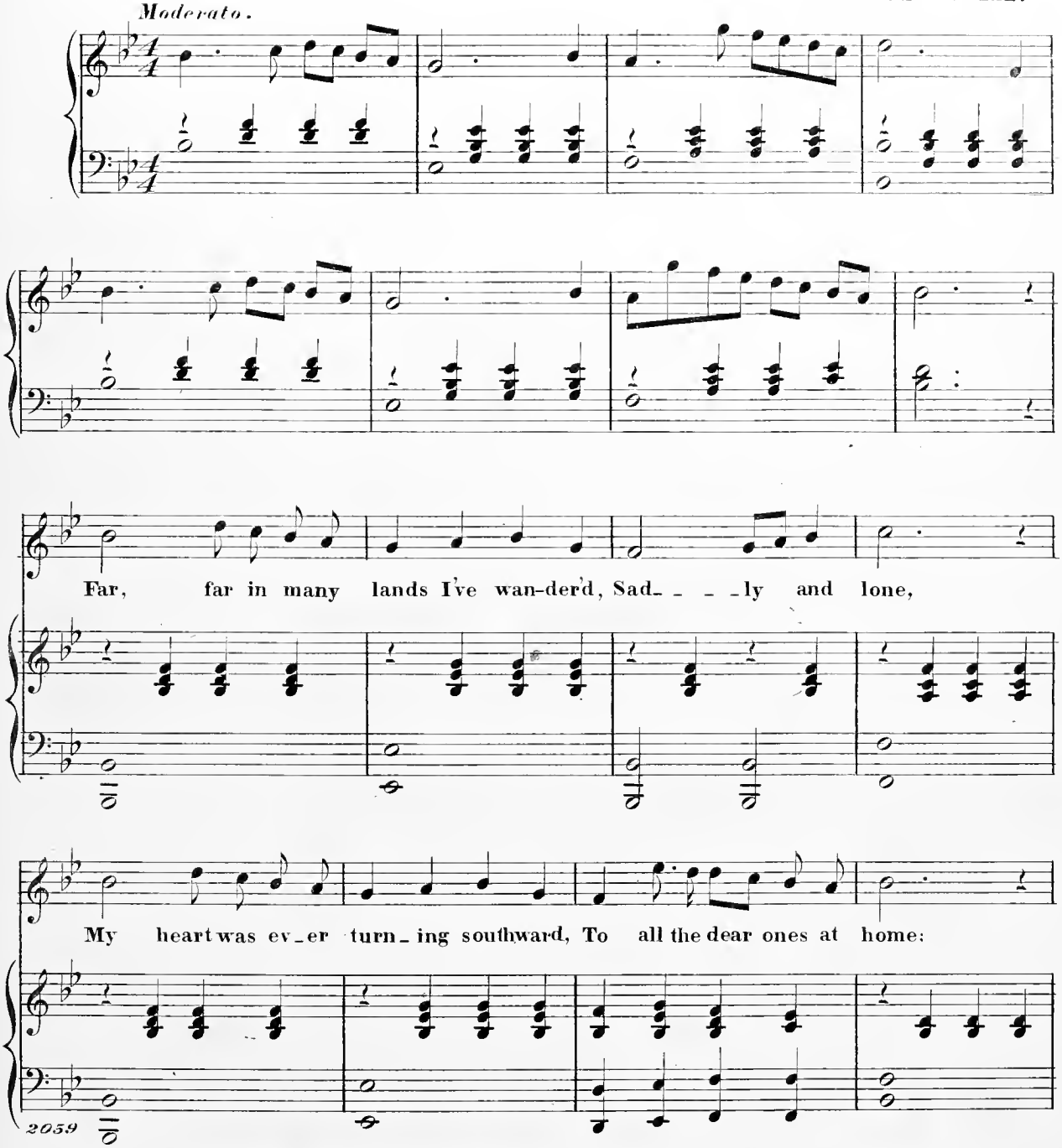

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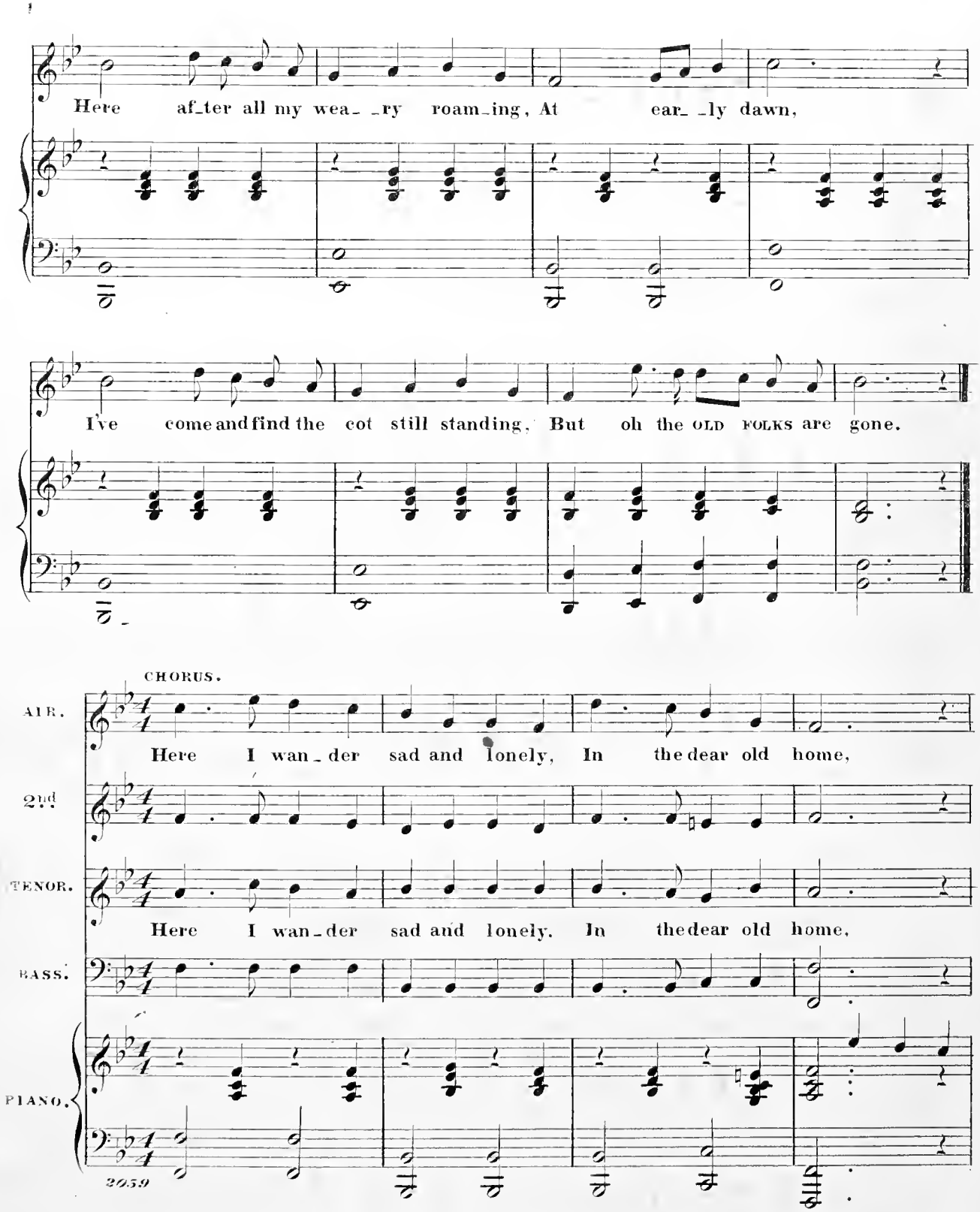
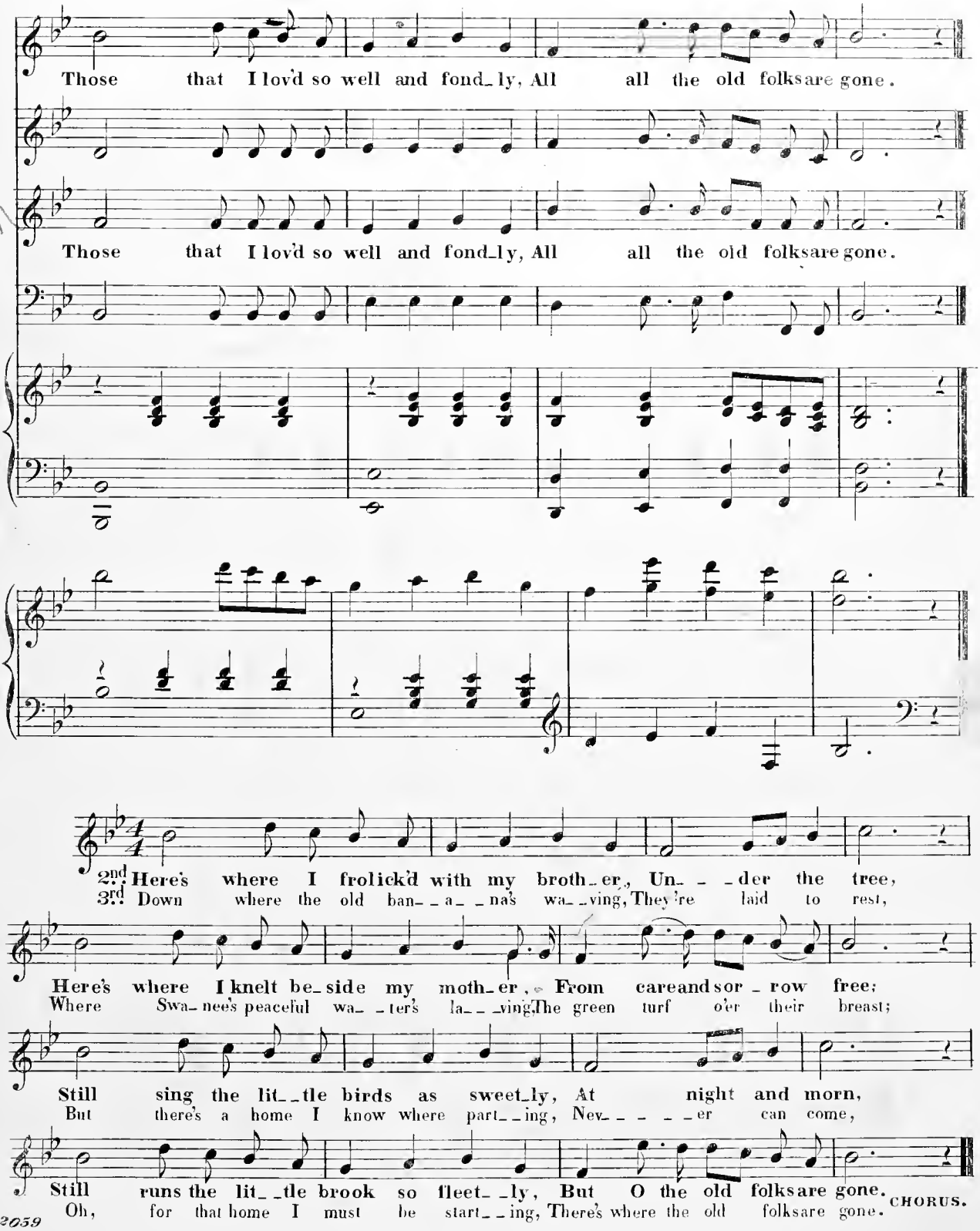

Here af_ter all my wea_ _ry roam_ing, At ear_ _ly dawn,
I've come and find the cot still standing, But oh the OLD FOLKS are gone.
CHORUS.
AIR.
Here I wan_der sad and lonely, In the dear old home,
2nd
TENOR.
Here I wan_der sad and lonely, In the dear old home,
BASS.
PIANO.
2059


Those that I lov'd so well and fond_ly, All all the old folksare gone.
Those that I lov'd so well and fond_ly, All all the old folksare gone.
2nd. Here's where I frolick'd with my broth_er, Un_ _der the tree,
3rd. Down where the old ban_ _a_ _na's wa_ _ving, They're laid to rest,
Here's where I knelt be_side my moth_er, From careandsor_row free;
Where Swa_nee's peaceful wa_ _ter's la_ _ _ving The green turf o'er their breast;
Still sing the lit_ _tle birds as sweet_ly, At night and morn,
But there's a home I know where part_ _ing, Nev_ _ _ _er can come,
Still runs the lit_ _tle brook so fleet_ _ly, But O the old folksare gone.
Oh, for that home I must be start_ _ing, There's where the old folksare gone.
CHORUS.

No. 495. MISCELLANEOUS SERIES OF SONGS.

Two popular Yankee Songs

MY MARY ANNE,

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VOICE.

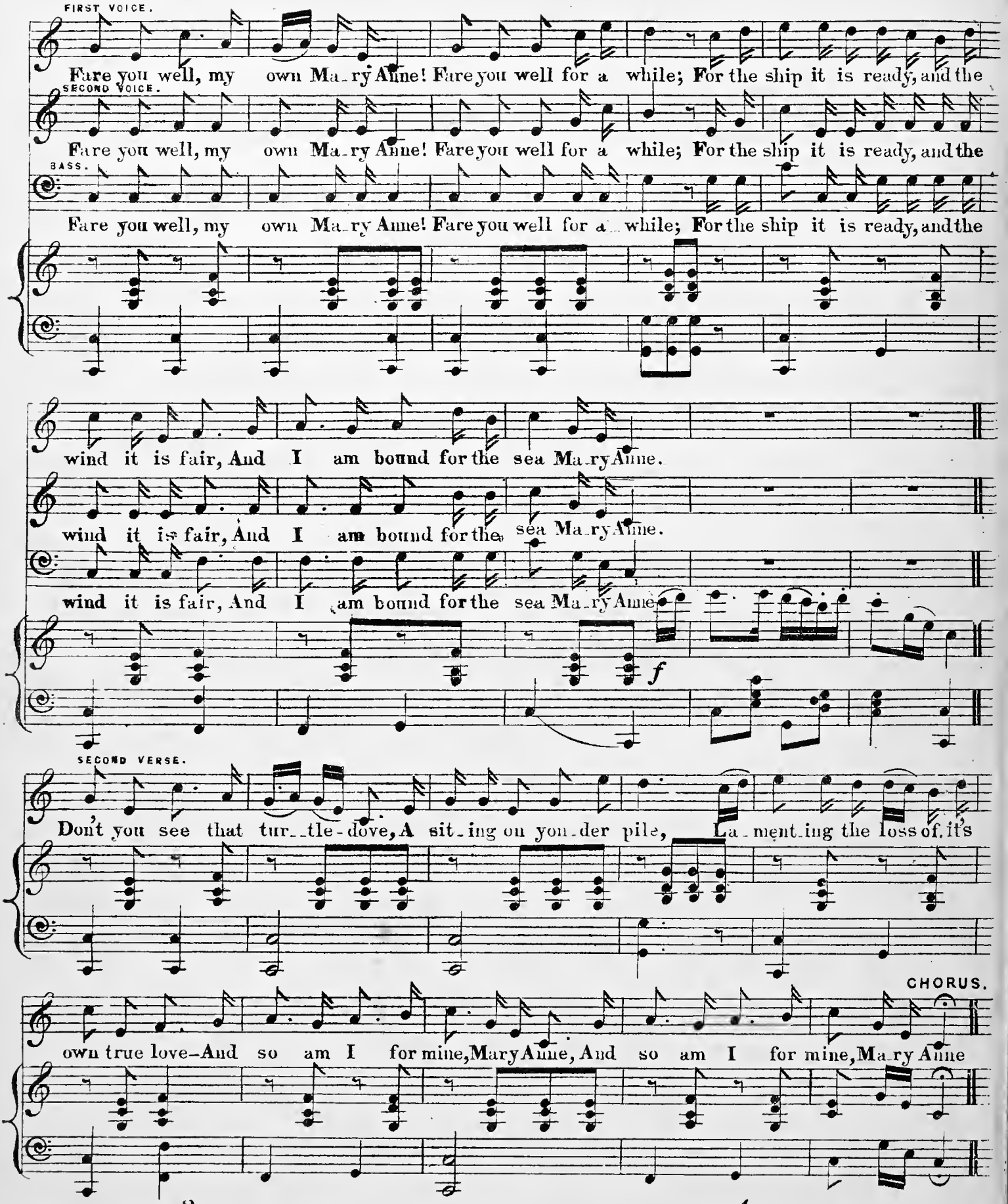
PIANO-FORTE.

MODERATO.

f

Fare you well, my own Mary Anne! Fare you well for a while; For the ship it is ready, and the wind it is fair, And I am bound for the sea, Mary Anne, And I am bound for the sea, Mary Anne.

CHORUS.



3

A lobster in a lobster-pot,
A blue-fish riggling on a hook,
May suffer some, but oh! no not
‖: What I do feel for Mary Anne :‖
CHO: Fare you well &c.

4

The pride of all the produce rare,
That in our kitchen-garden grow'd,
Was pumpkins, but none could compare
‖: In Angel form to Mary Anne :‖
CHO: Fare you well &c.

WAIT FOR THE WAGON.

G. P. KNAUFF.

PIANO-FORTE.

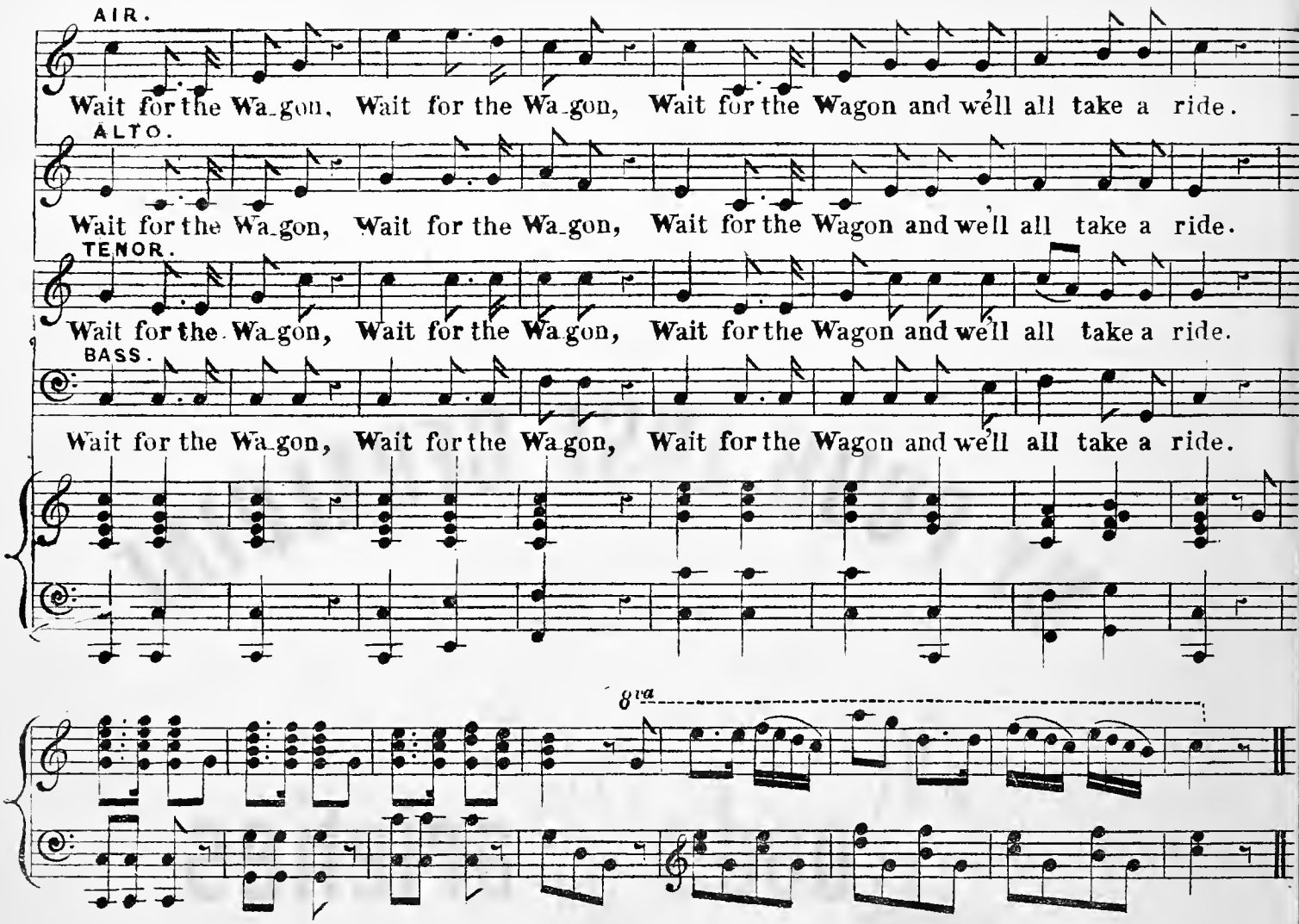
Will you come with me my Phil_lis, dear, to yon blue mountain free, Where the blossoms smell the

sweet_est, come rove a_long with me. It's ev'_ry Sun_day morn_ing when

I am by your side, We'll jump in_to the Wa_gon, and all take a ride. Wait for the

Wa_gon, Wait for the Wagon, Wait for the Wa_gon and we'll all take a ride.

CHORUS.



2

Where the river runs like silver, and the birds they sing so sweet,
I have a cabin, Phillis, and something good to eat;
Come listen to my story, It will relieve my heart,
So jump into the Wagon, and off we will start.
Wait for the Wagon &c.

3

Do you believe my Phillis, dear, old Mike with all his wealth,
Can make you half so happy, as I with youth and health?
We'll have a little farm, a horse, a pig and cow;
And you will mind the dairy, while I do guide the plough.
Wait for the Wagon &c.

4

Your lips are red as poppies, your hair so slick and neat,
All braided up with dahlias, and hollyhocks so sweet.
It's ev'ry Sunday morning, when I am by your side,
We'll jump into the Wagon, and all take a ride.
Wait for the Wagon &c.

5

Together on life's journey, we'll travel till we stop,
And if we have no trouble, we'll reach the happy top,
Then come with me sweet Phillis, my dear, my lovely bride,
We'll jump into the Wagon, and all take a ride.
Wait for the Wagon &c.

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MY POOR LOST GERALDINE

AS SUNG AT

Wood's Varieties

472 BROADWAY N.Y.

Composed by

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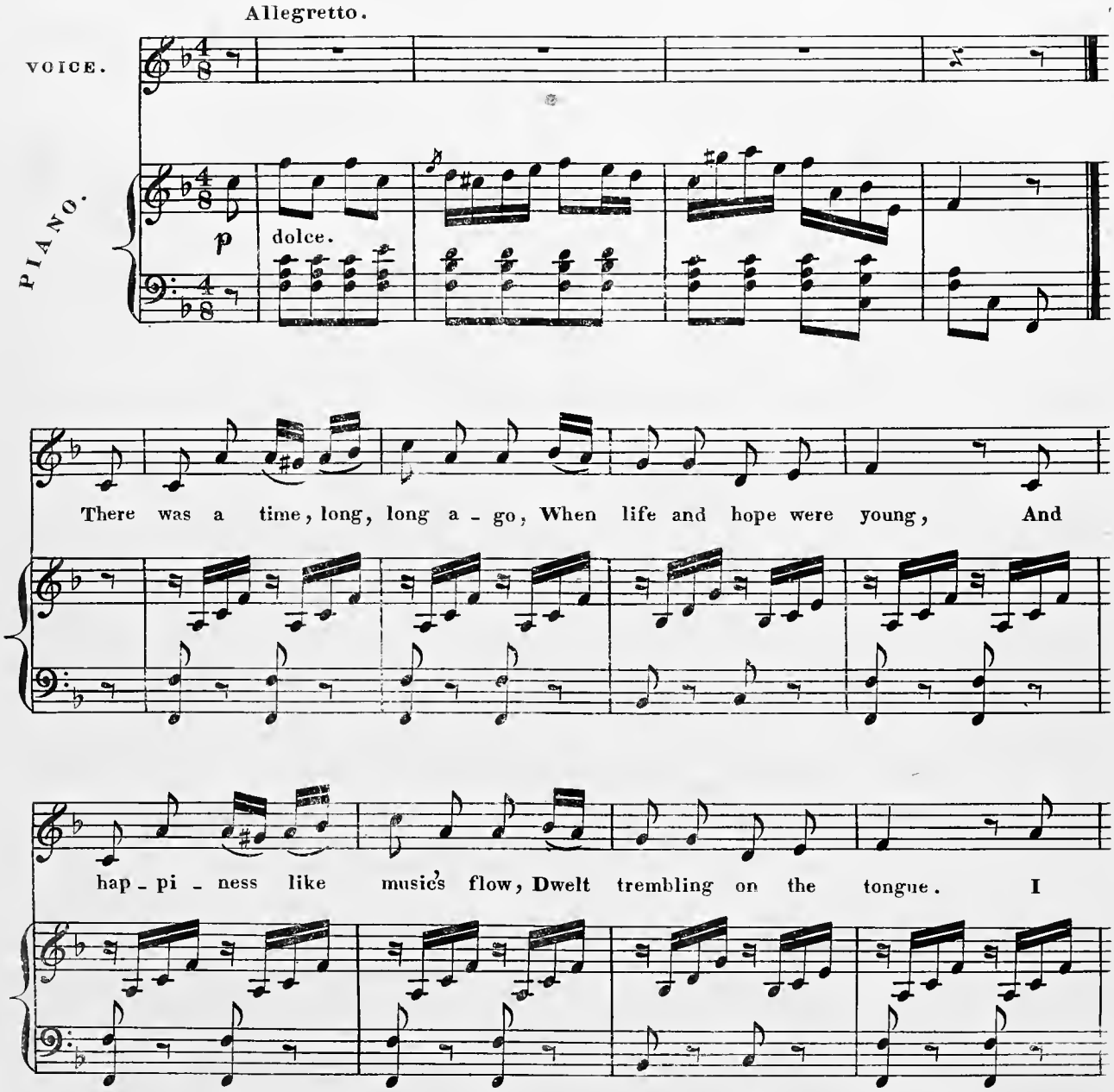
BY

Ch: C. CONVERSE.



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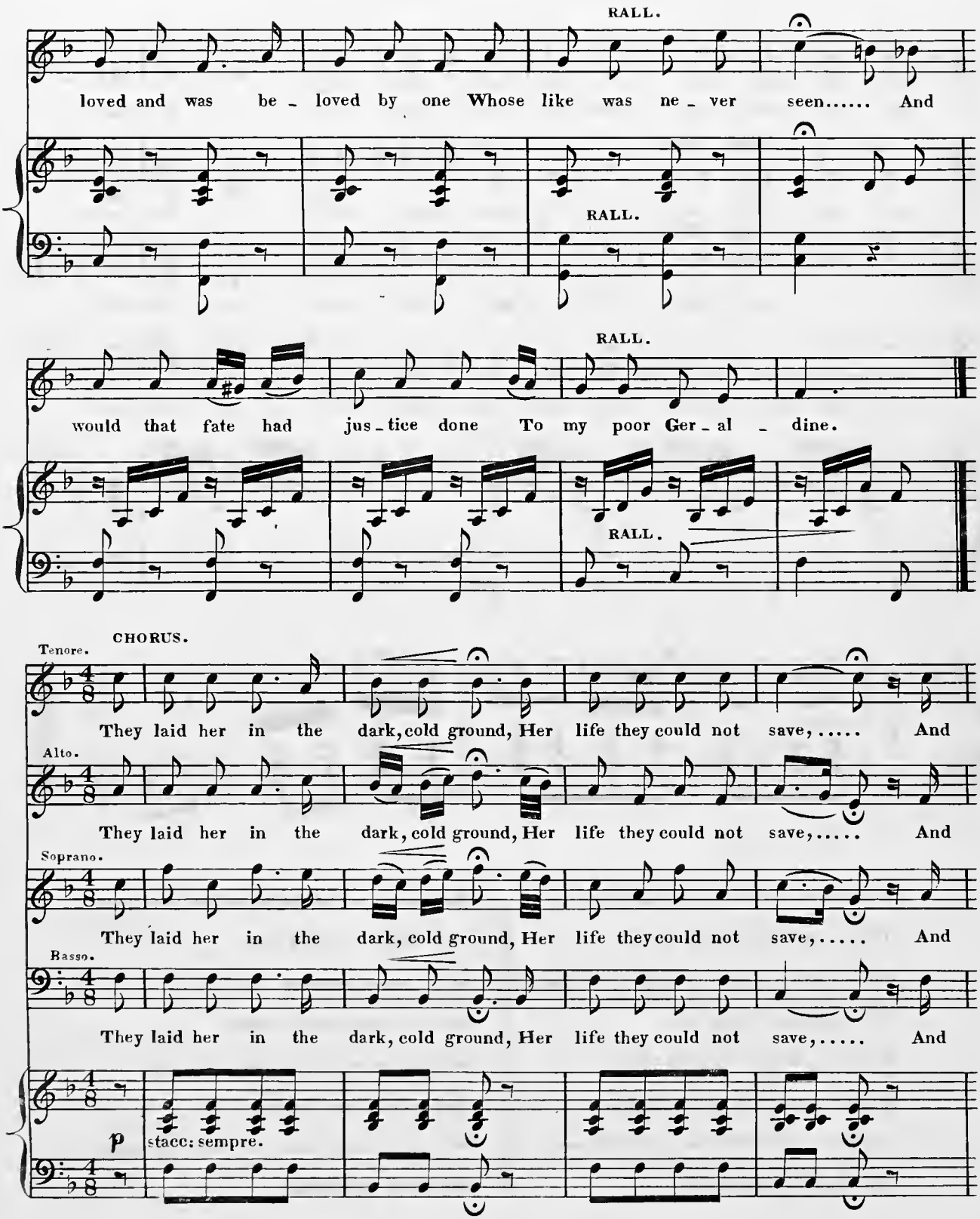
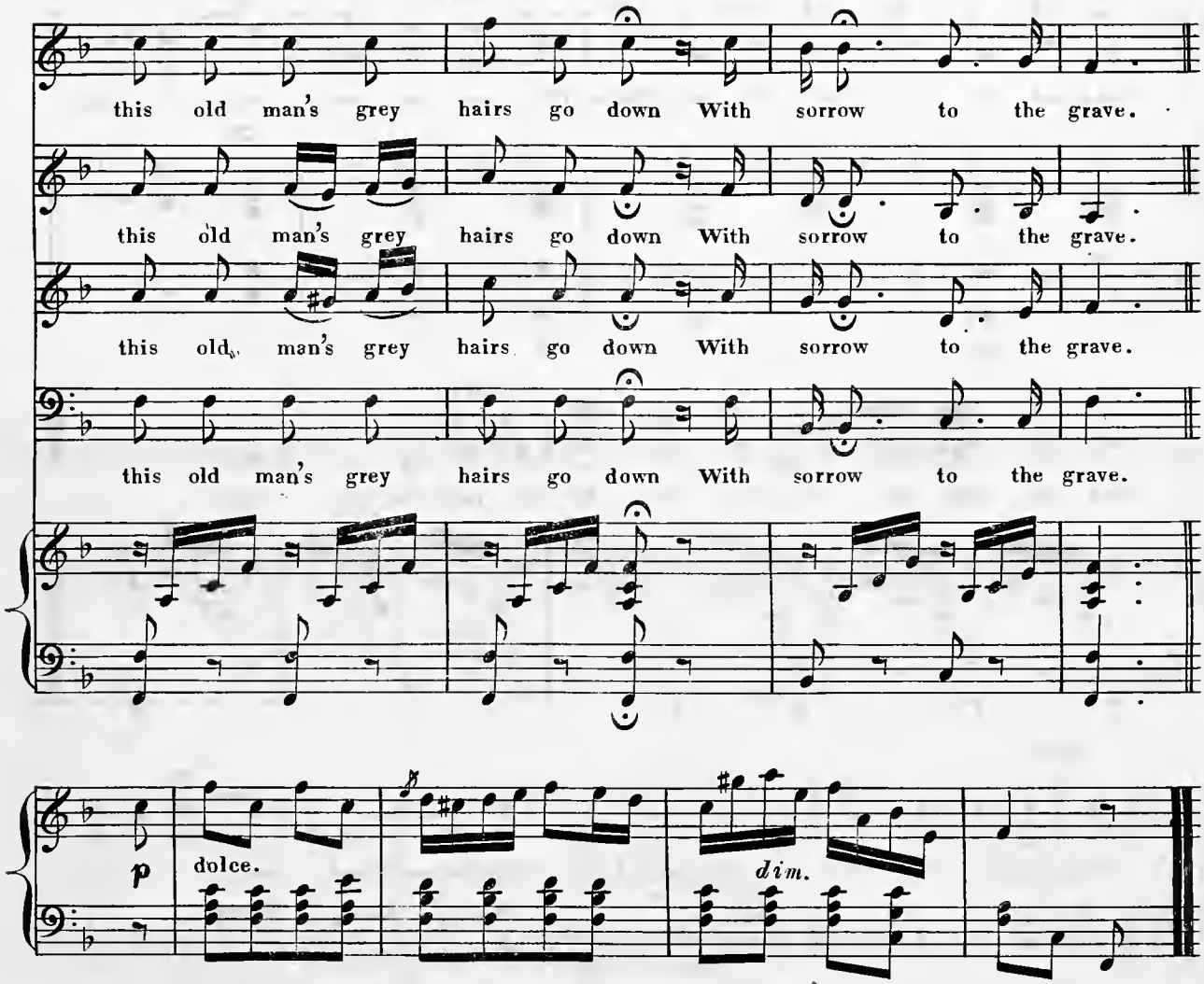

RALL.
loved and was be - loved by one Whose like was ne - ver seen..... And
RALL.
RALL.
would that fate had jus - tice done To my poor Ger - al - dine.
RALL.
CHORUS.
Tenore.
They laid her in the dark, cold ground, Her life they could not save, ... And
Alto.
They laid her in the dark, cold ground, Her life they could not save, ... And
Soprano.
They laid her in the dark, cold ground, Her life they could not save, ... And
Basso.
They laid her in the dark, cold ground, Her life they could not save, ... And
p
stacc: sempre.



2

But ah! how swift those happy hours,
Those sunny days flew by!
Like summer's gay, but short-lived flowers,
They blossom but to die.
For on a winter's hapless day,
Death's shadow passed between
Our love, and from me snatched away
My darling Geraldine.

3

Full many a year hath passed since then,
And many a bitter tear
Hath fallen secretly and fast,
For her who was so dear;
But one sole joy is left me now,
For in a clime serene,
We soon shall meet to part no more
O! lovely Geraldine.

POOR UNCLE TOM

Song & Chorus,

AS SUNG BY

WOODS MINSTRELS

at

MINSTREL HALL, N.Y.

the Words by

HENRY WOOD, ESQ.

the Music Composed by

A. SEDGWICK.

25 Cts. nett.

N.B. This Song was suggested by the incidents to be found in Mrs. Harriet Beecher Stowe's celebrated work, entitled, "UNCLE TOMS CABIN," which, since its first issue has been so much sought after.

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POOR UNCLE TOM.

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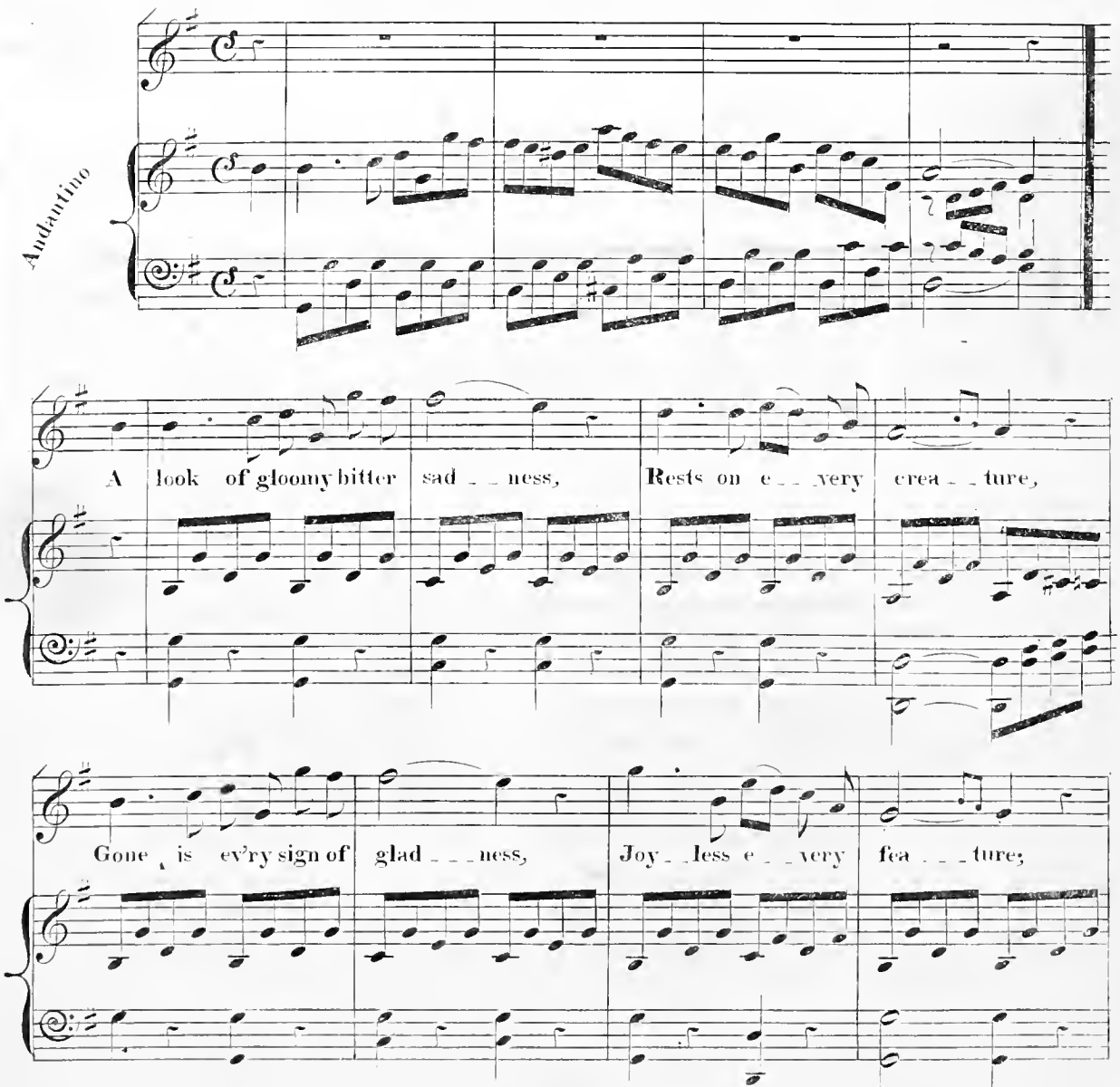

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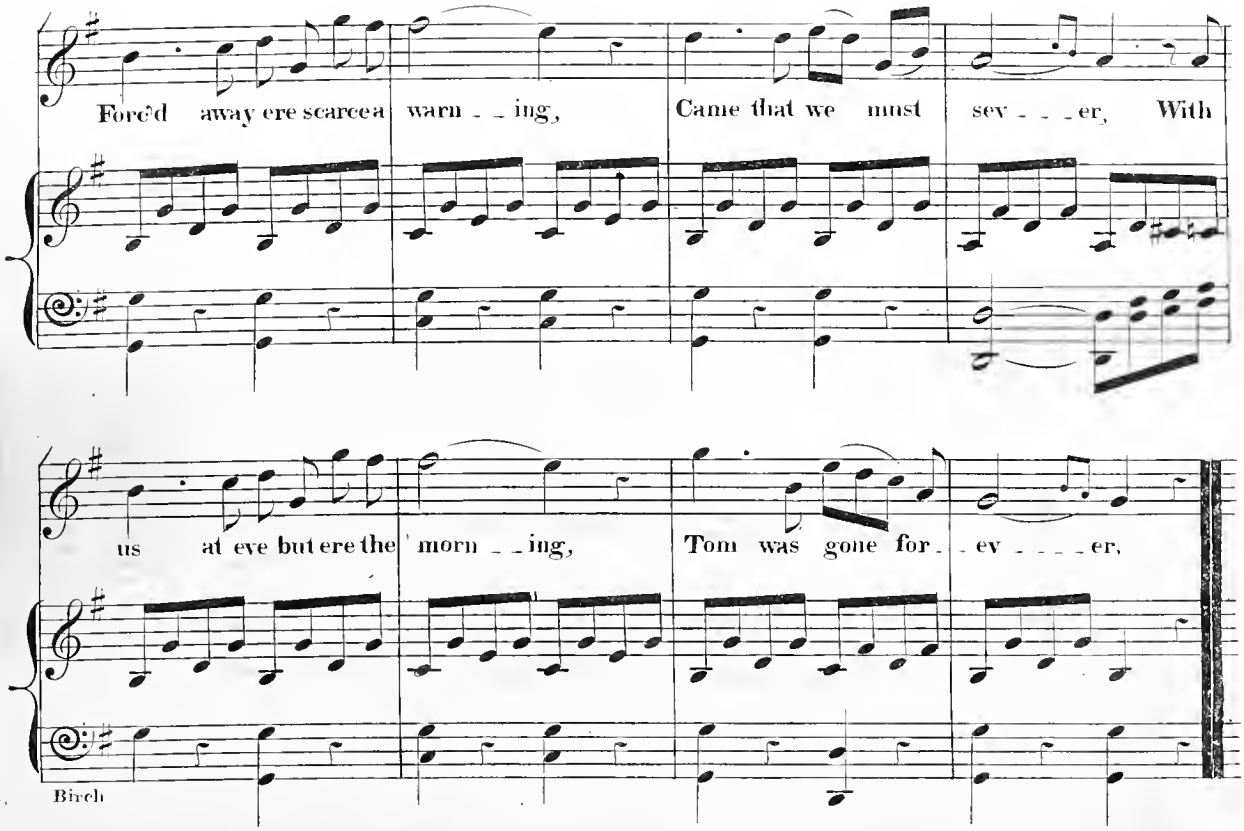


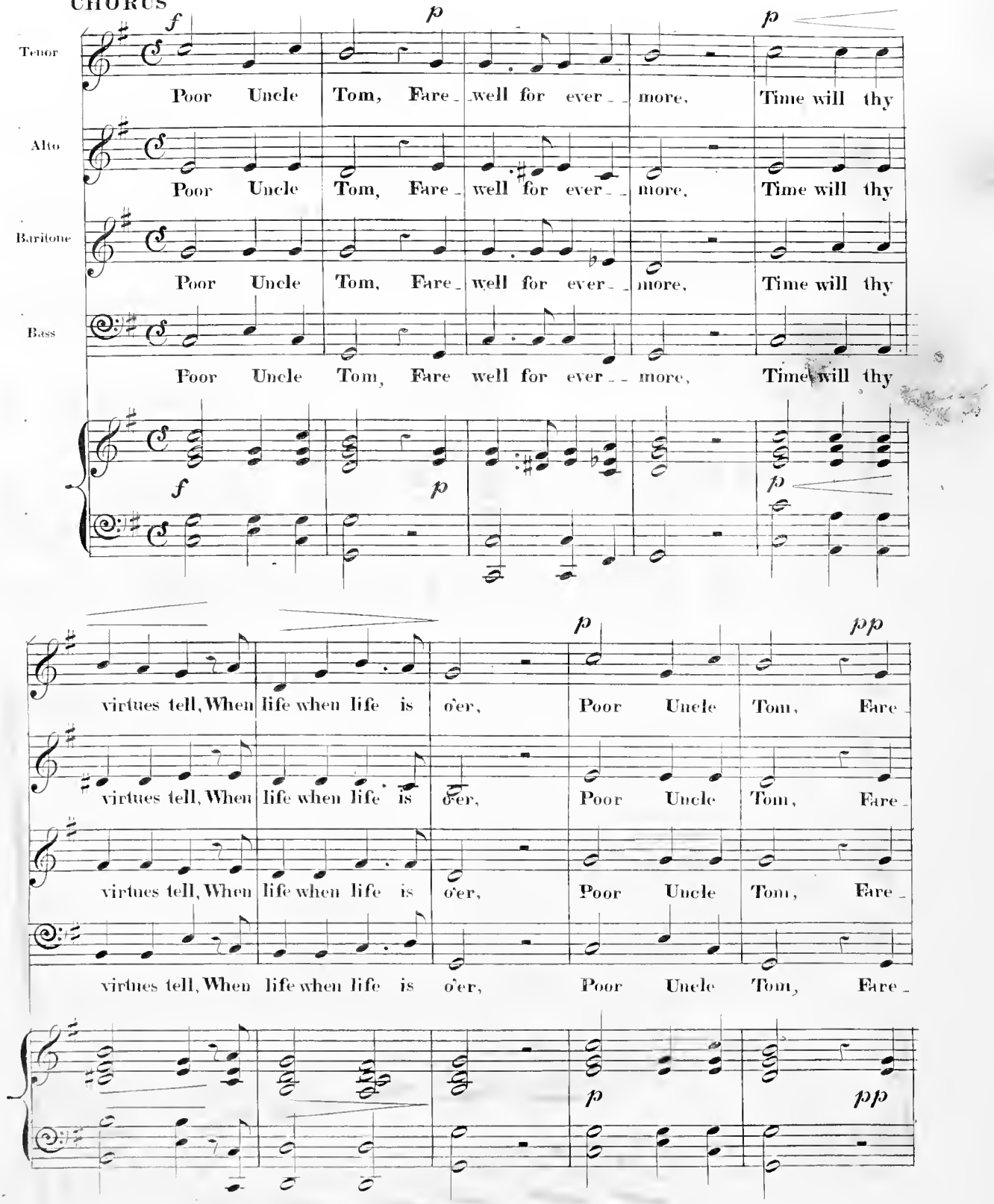
2

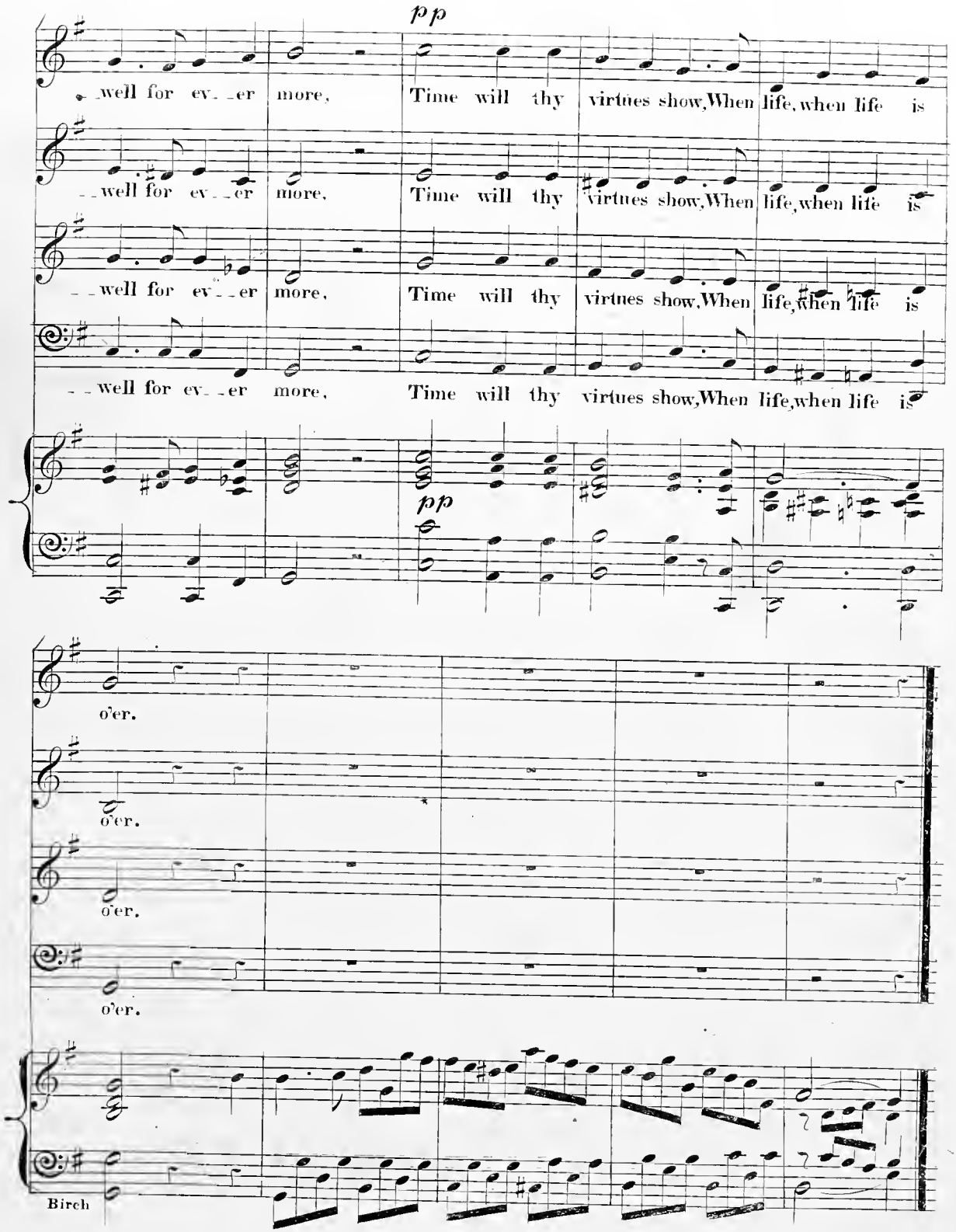
He trod the steamer's deck dejected,
And nought he thought could cheer him,
Still he was not by all neglected —
A sweet child gambol'd near him,
And gazing on his face with sorrow,
She kindly said — "why sigh you,
Don't weep, and then perhaps tomorrow
My father, dear will buy you."
Poor Uncle Tom, — the voice,
Of that young child
Made his lone heart rejoice —
He sigh'd and smild.

3

Hark, what a cry to heavn ascends,
Eva, the planters little daughter,
Whose life on some swift aid depends,
Now struggles in the water;
A bound — a splah — and old Tom leaping,
Ahead of ev'ry other,
Rescues the child, and brings her weeping
To her distracted mother.
Poor Tom is now at rest,
In the dark grave,
And those who knew him best,
Morn for the slave.

CHORUS


Tenor
Alto
Baritone
Bass
Poor Uncle Tom, Fare_well for ever_ _more, Time will thy
Poor Uncle Tom, Fare_well for ever_ _more, Time will thy
Poor Uncle Tom, Fare_well for ever_ _more, Time will thy
Poor Uncle Tom, Fare well for ever_ _more, Time will thy
virtues tell, When life when life is o'er, Poor Uncle Tom, Fare_
virtues tell, When life when life is o'er, Poor Uncle Tom, Fare_
virtues tell, When life when life is o'er, Poor Uncle Tom, Fare_
virtues tell, When life when life is o'er, Poor Uncle Tom, Fare_


pp
well for ev_er more, Time will thy virtues show, When life, when life is
well for ev_er more, Time will thy virtues show, When life, when life is
well for ev_er more, Time will thy virtues show, When life, when life is
well for ev_er more, Time will thy virtues show, When life, when life is
pp
o'er.
o'er.
o'er.
o'er.
Birch

Row, Row Your Boat

OR THE

OLD LOG HUT

AS SUNG BY

MASTER ADAMS

OF

KUNKELS NIGHTINGALE OPERA TROUPE

Music by

R. SINCLAIR.

Composer of BEN BOLT *ect.*

NEW YORK

Published by FIRTH, POND & CO. *1 Franklin Square.*

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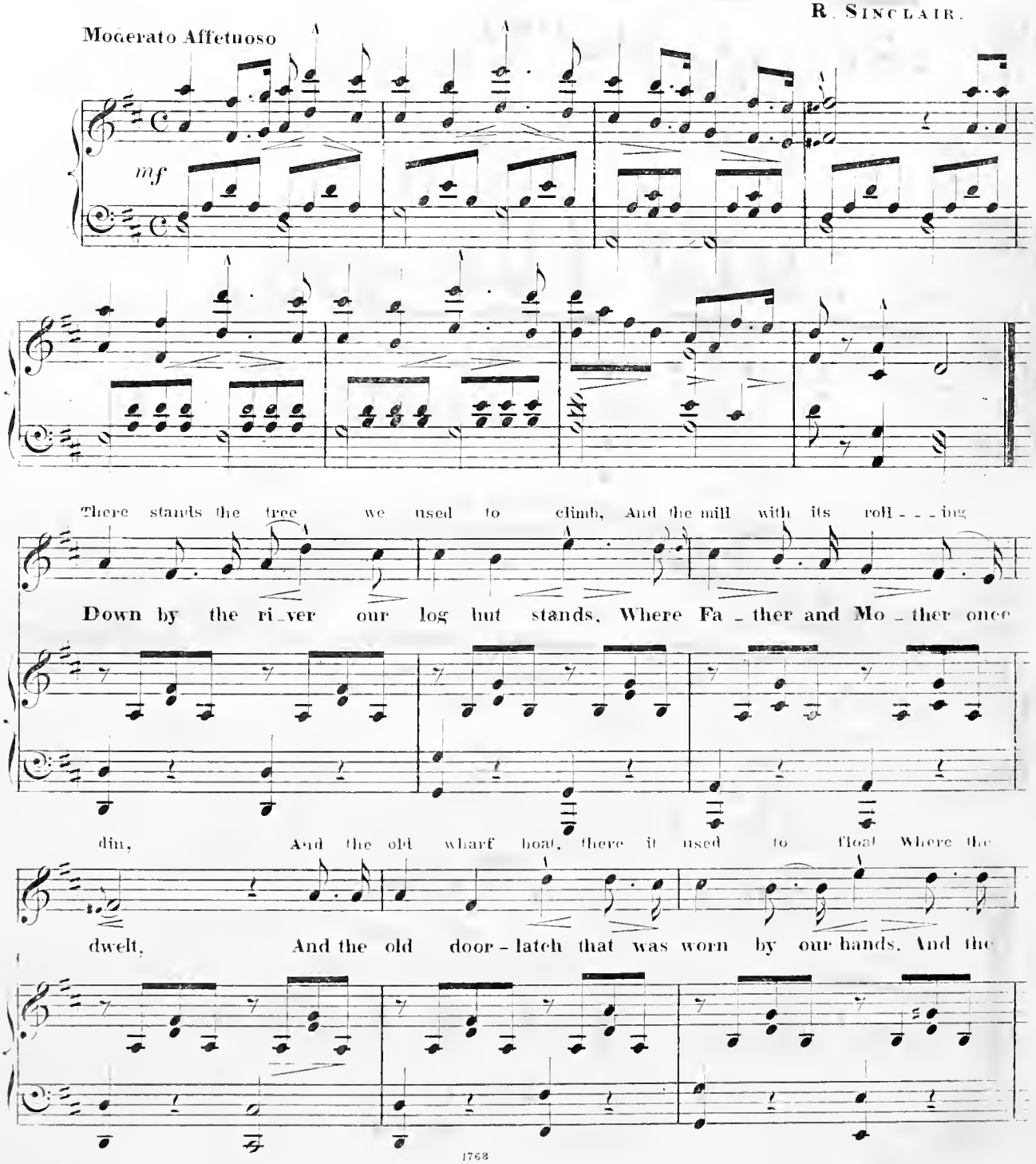
THE OLD LOG HUT.

R. SINCLAIR.



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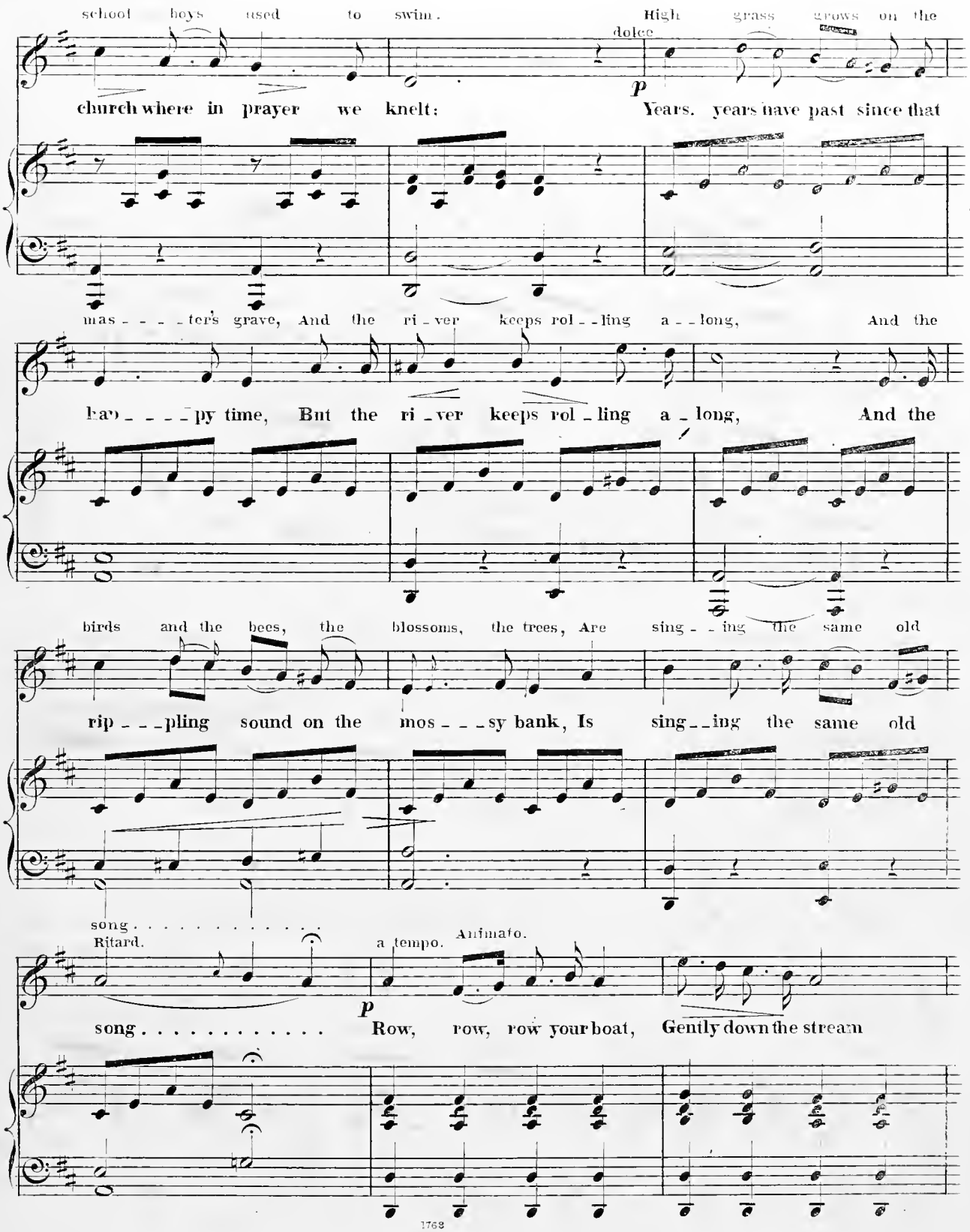
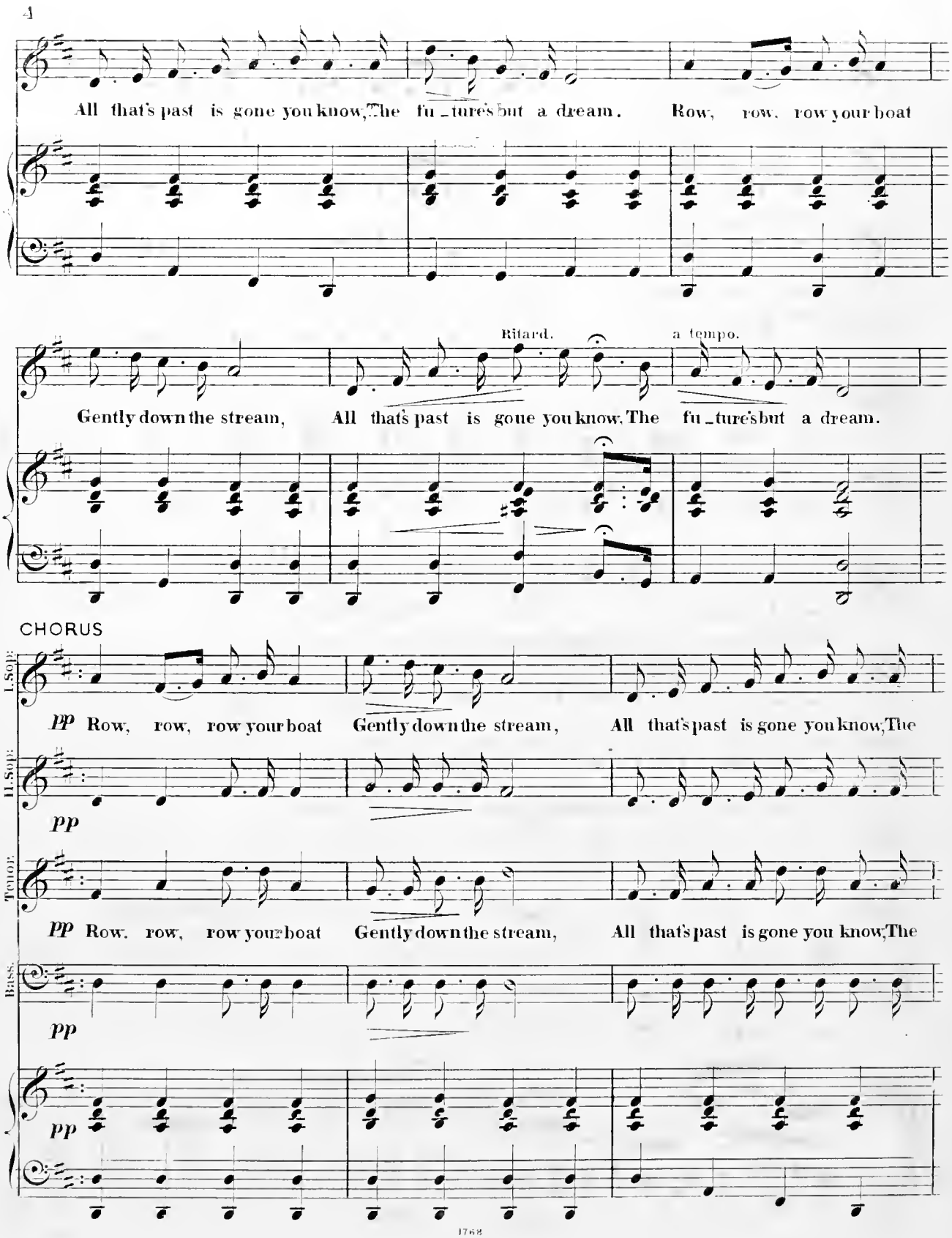
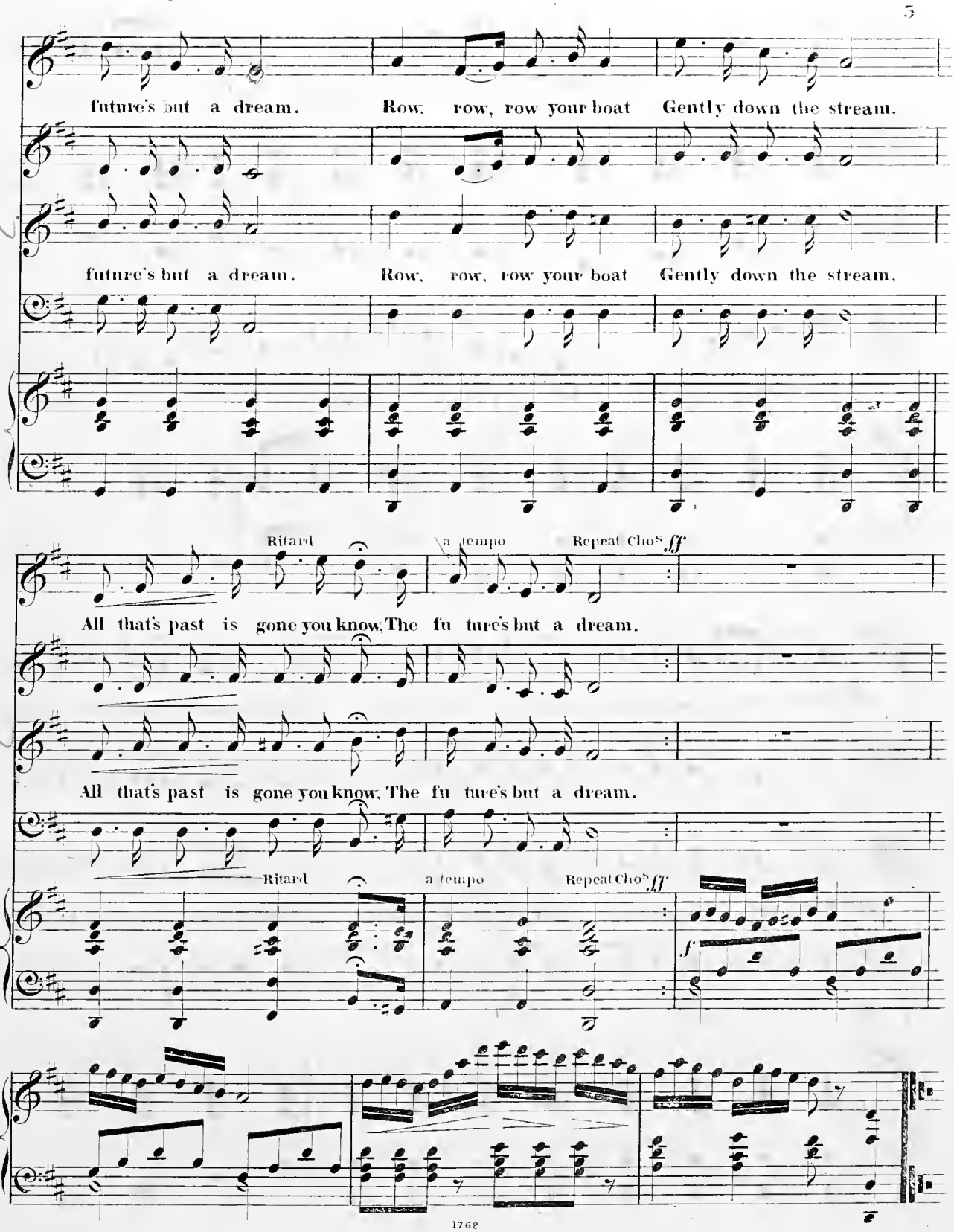

school boys used to swim. High grass grows on the
dolce
p
church where in prayer we knelt: Years, years have past since that
mas - - - - ter's grave, And the ri - ver keeps rol - - ling a - - long, And the
hap - - - - py time, But the ri - ver keeps rol - ling a - long, And the
birds and the bees, the blossoms, the trees, Are sing - - ing the same old
rip - - - pling sound on the mos - - - sy bank, Is sing - - ing the same old
song . . . . . .
Ritard.
a tempo. Animato.
p
song . . . . . Row, row, row your boat, Gently down the stream


All that's past is gone you know, The fu_ture's but a dream. Row, row, row your boat
Ritard.
a tempo.
Gently down the stream, All that's past is gone you know, The fu_ture's but a dream.
CHORUS
I. Sope.
pp Row, row, row your boat Gently down the stream, All that's past is gone you know, The
II. Sope.
pp
Tenor.
pp Row, row, row your boat Gently down the stream, All that's past is gone you know, The
Bass.
pp
pp


future's but a dream. Row, row, row your boat Gently down the stream.
future's but a dream. Row, row, row your boat Gently down the stream.
Ritard
a tempo
Repeat Chos
ff
All that's past is gone you know, The fu ture's but a dream.
All that's past is gone you know, The fu ture's but a dream.
Ritard
a tempo
Repeat Chos
ff
f

GRAFTED into the ARMY. 3½

WE'LL GO down OURSELVES 3

THE GIRLS AT HOME 2½

Work's Popular Songs & Ballads

NO. 10.

KINGDOM COMING. 2½

KINGDOM COMING.

SONG AND CHORUS.

Words and Music by

HENRY C. WORK.

GRANDMOTHER TOLD ME SO. 3

2½

GOD SAVE THE NATION. 1½

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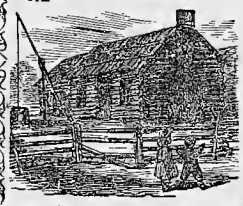

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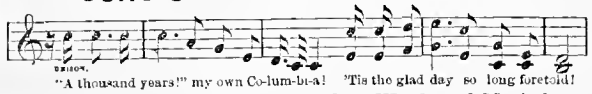

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In a noble style, depicting the future of our nation in a way that strengthens our hopes, and fills us with new resolves. The Solo is adapted to voices of medium range, and the Chorus to mixed or men's voices, as may be convenient.

Price—25 cents.

Lift up your eyes, desponding freemen!
Fling to the winds you needless fears!
He who unfurl'd your beauteous banner,
Says it shall wave a thousand years!

Chorus—"A thousand years!" my own Columbia!
'Tis the glad day so long foretold!
'Tis the glad morn whose early twilight
Washington saw in times of old.

What if the clouds, one little moment,
Hide the blue sky where morn appears,
When the bright sun, that tints them crimson,
Rises to shine a thousand years? *Chorus.*

Tell the great world these blessed tidings!
Yes, and be sure the bondman hears;
Tell the oppressed of every nation
Jubilee lasts a thousand years. *Chorus.*

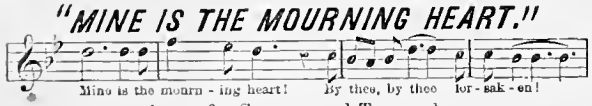
Envious foes, beyond the ocean!
Little we heed your threat'ning sneers;
Little will they—our children's children—
When you are gone a thousand years. *Chorus.*

Rebels at home! go hide your faces—
Weep for your crimes with bitter tears;
You could not bind the blessed daylight,
Though you should strive a thousand years. *Chorus.*

Back to your dens, ye secret traitors!
Down to your own degraded spheres!
Ere the first blaze of dazzling sunshine
Shortens your lives a thousand years. *Chorus.*

Haste thee along, thou glorious Noonday!
Oh, for the eyes of ancient seers!
Oh, for the faith of Him who reckons
Each of his days a thousand years. *Chorus.*

"MINE IS THE MOURNING HEART."



Duett for Soprano and Tenor—by

STEPHEN C. FOSTER.

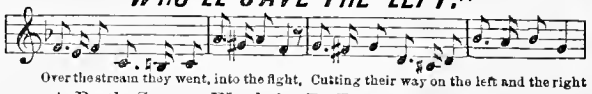
A charming composition of this remarkable melodist. It seems the best of his that we have seen for a long time.

Price—25 cents.

Thou hast roam'd under summer skies,
Whilst I have weather'd the storm—
I have pray'd that the angels fair
Would shield thy pillow from harm.
But thou wert gone! and none this soul
From sadness could awaken—
Mine is the mourning heart,
By thee forsaken!

Thou hast whisper'd, in words of love,
To other ears than mine—
I have yielded to others' charms,
But worshipped only thine.
But ah! dost thou remember, love,
Those sacred vows we've taken?
Mine is the mourning heart, &c.

"WHO'LL SAVE THE LEFT."



A Battle Scene—Words by R. TOMPKINS—Music by

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"To perpetuate the glory of the brave men of the Nineteenth Illinois, and their companions in arms, who fell at Murfreesboro'." This is a vivid description of the brilliant charge of the 19th, in response to Gen. Negley's call of "Who'll save the left?" in that memorable fight. Singers who have energetic voices and good descriptive and declamatory power, will produce great effect with this song. **Price—50 cents.**

Through two long days the battle raged
In front of Murfreesboro',
And cannon balls tore up the earth
As plow turns up the furrow—
Brave soldiers by the hundred fell
In fierce assault and sally,
While bursting shell hiss'd, screamed and fell,
Like demons in the valley.
The Northman and the Southron met,
In bold, defiant manner—
Now victory perched on Union flag,
And now on rebel banner.
But see! upon the Union's left,
Bear down in countless numbers,
With shouts that seem to wake the hills
From their eternal slumbers;
The rebel hosts, whose iron rain
Beats down our weaker forces,
And covers all the battle plain
With torn and mangled corses—
Still onward press the rebel hordes
More boldly, fiercer, faster,
But Negley's practiced eye discerns
The swift and dread disaster.
"WHO'LL SAVE THE LEFT?" his voice rang out
Above the roar of battle,
"The Nineteenth!" shouted Colonel Scott,
Amid the musket's rattle;
"The Nineteenth be it—Make the charge!"
Quick as the word was given,
The Nineteenth fell upon the foe
As lightning falls from heaven.

Over the stream they went, into the fight,
Cutting their way on the left and the right,
Unheeding the storm of the shot and the shell,
Unheeding the fate of their comrades who fell—
Onward they sped like the fierce lightning's flash—
Onward they sped with a tornado's crash—
Onward they sped like the bolts of the thunder,
Resistlessly crushing the rebel hosts under;
Till wild in their terror they scattered and fled,
Leaving heaps upon heaps of their dying and dead—
And the shout that went up, with the set of the sun,
Told the charge was triumphant, the great battle won.

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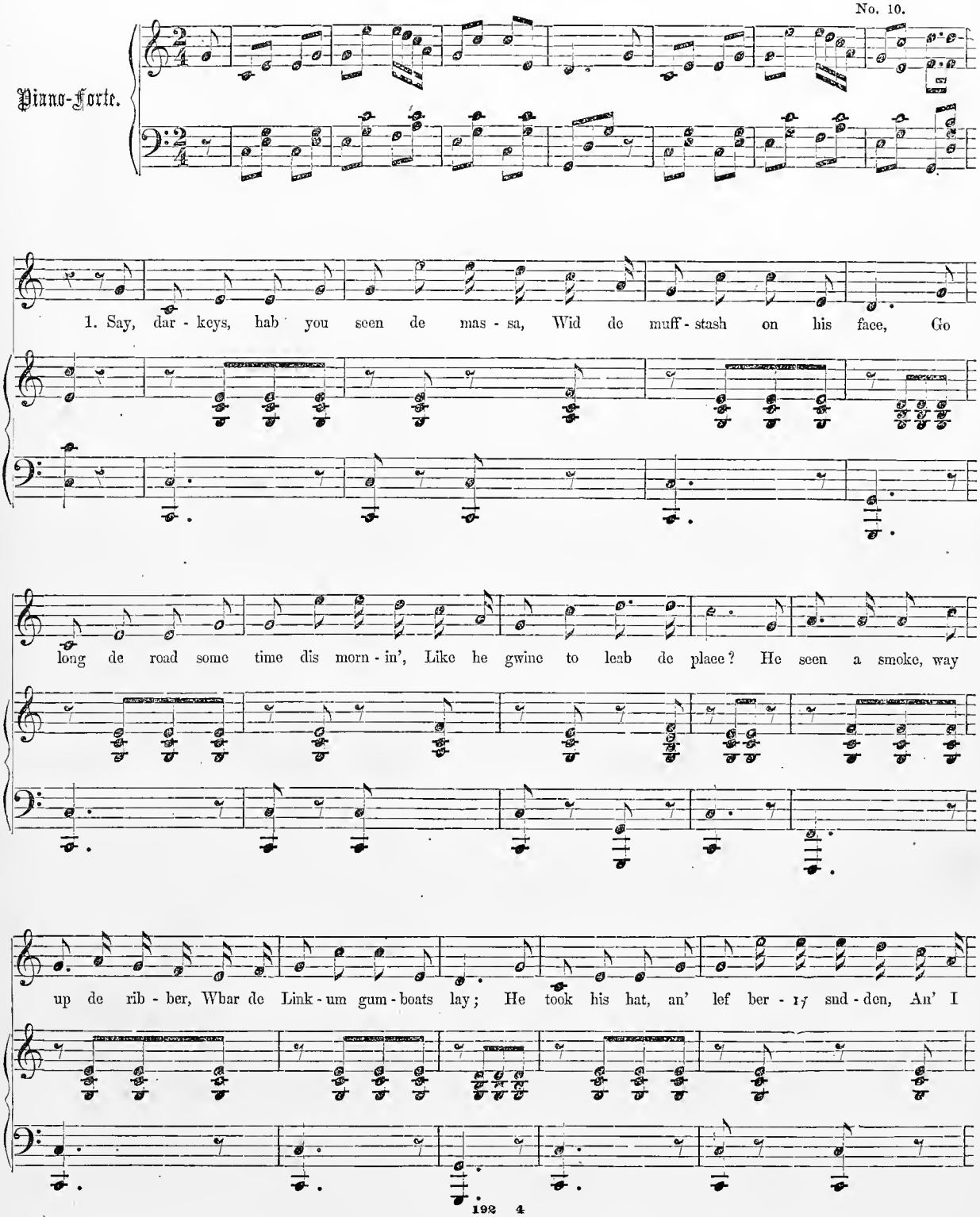
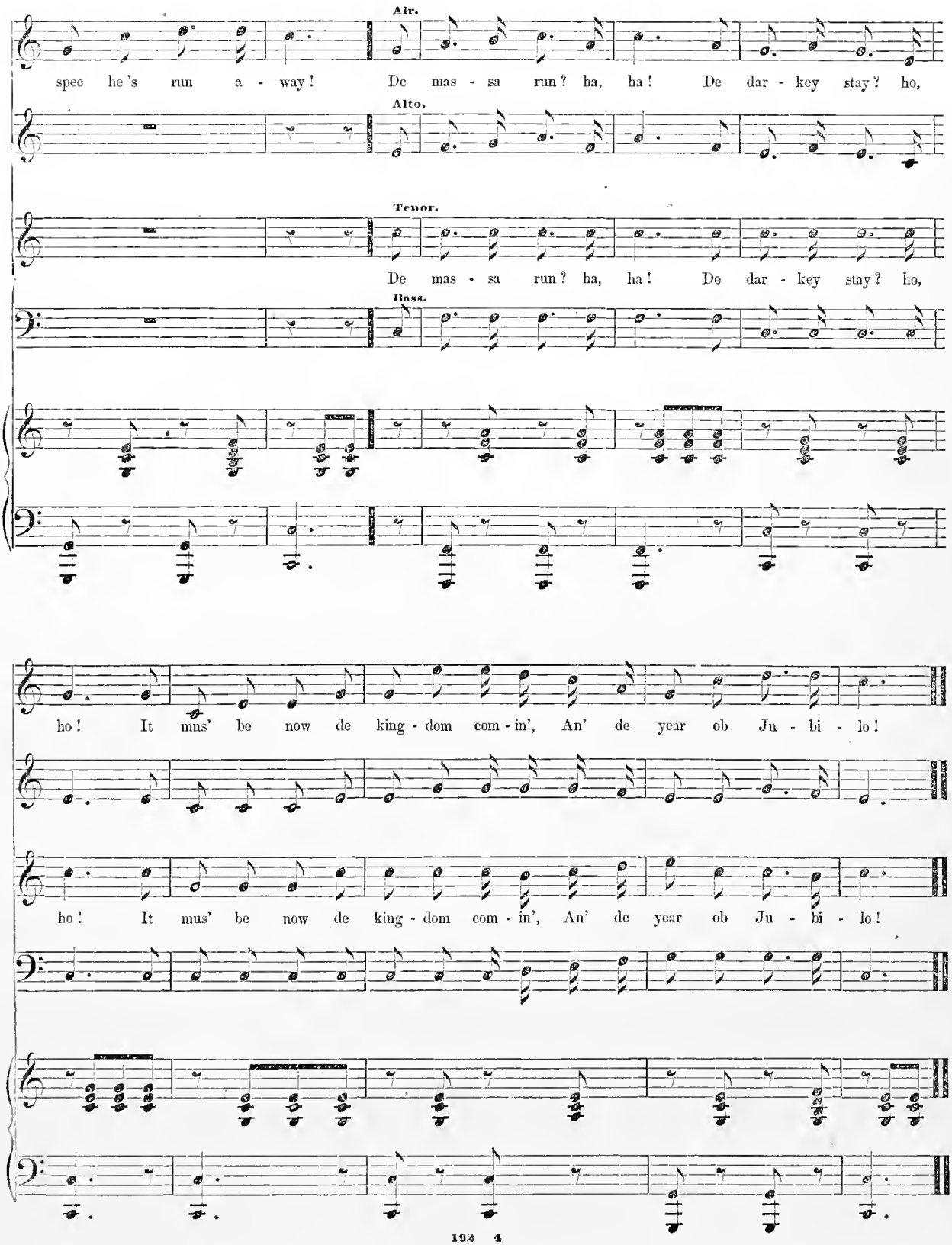
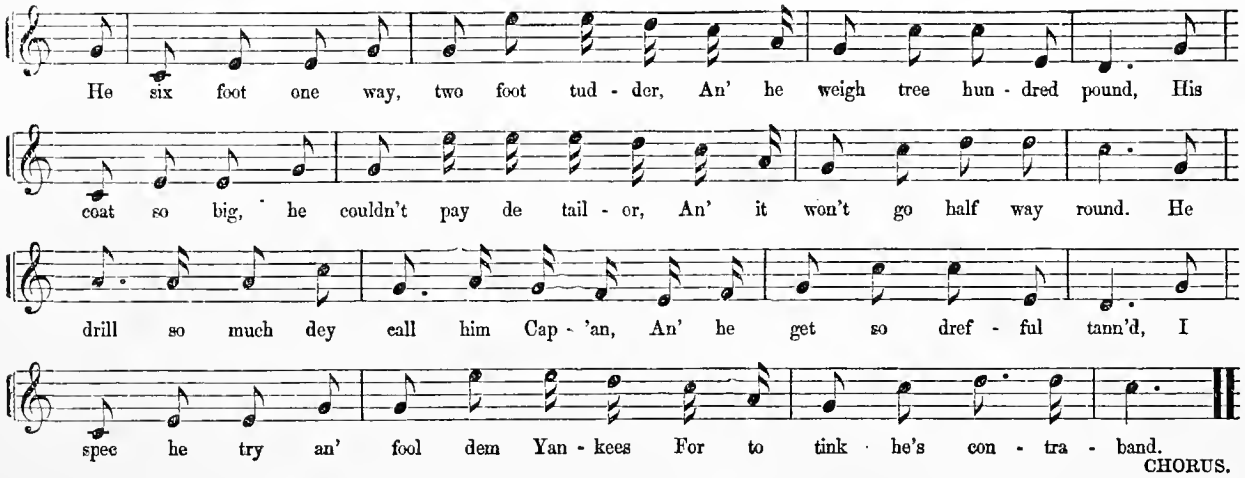


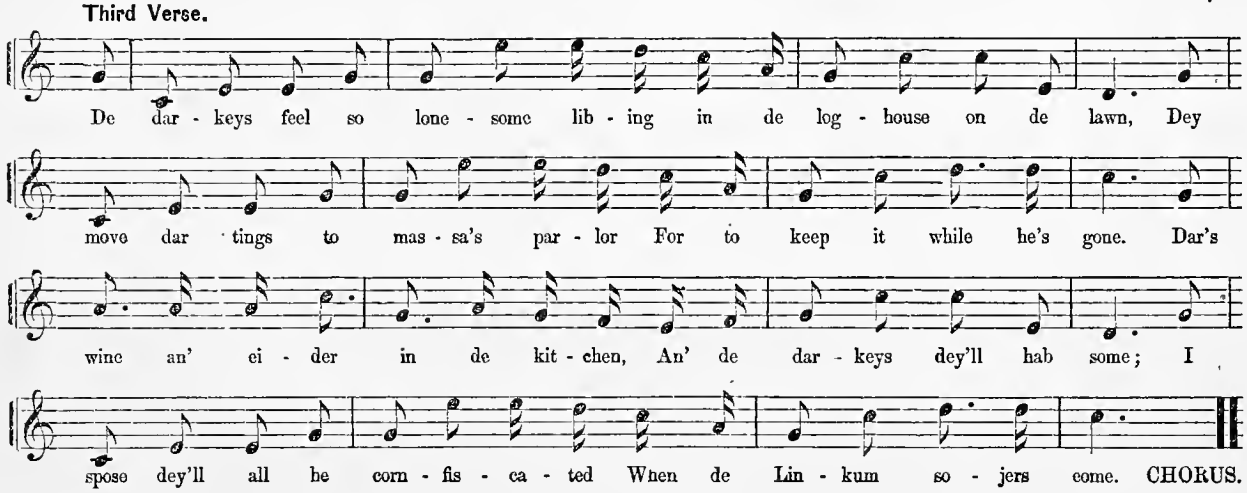
CHORUS.


Air.
spec he's run a - way! De mas - sa run? ha, ha! De dar - key stay? ho,
Alto.
Tenor.
De mas - sa run? ha, ha! De dar - key stay? ho,
Bass.
ho! It mus' be now de king - dom com - in', An' de year ob Ju - bi - lo!
ho! It mus' be now de king - dom com - in', An' de year ob Ju - bi - lo!

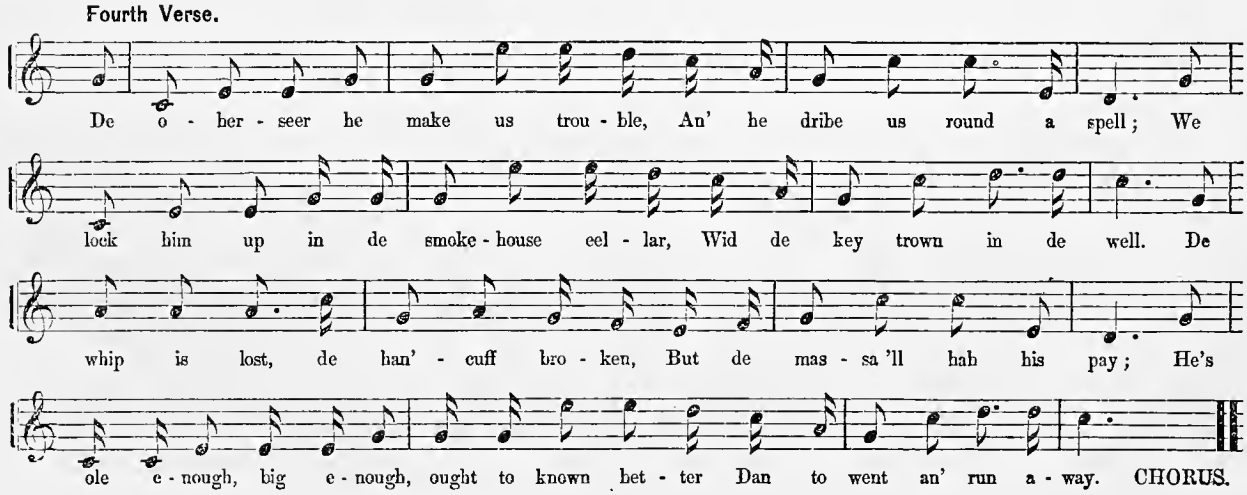
Second Verse.

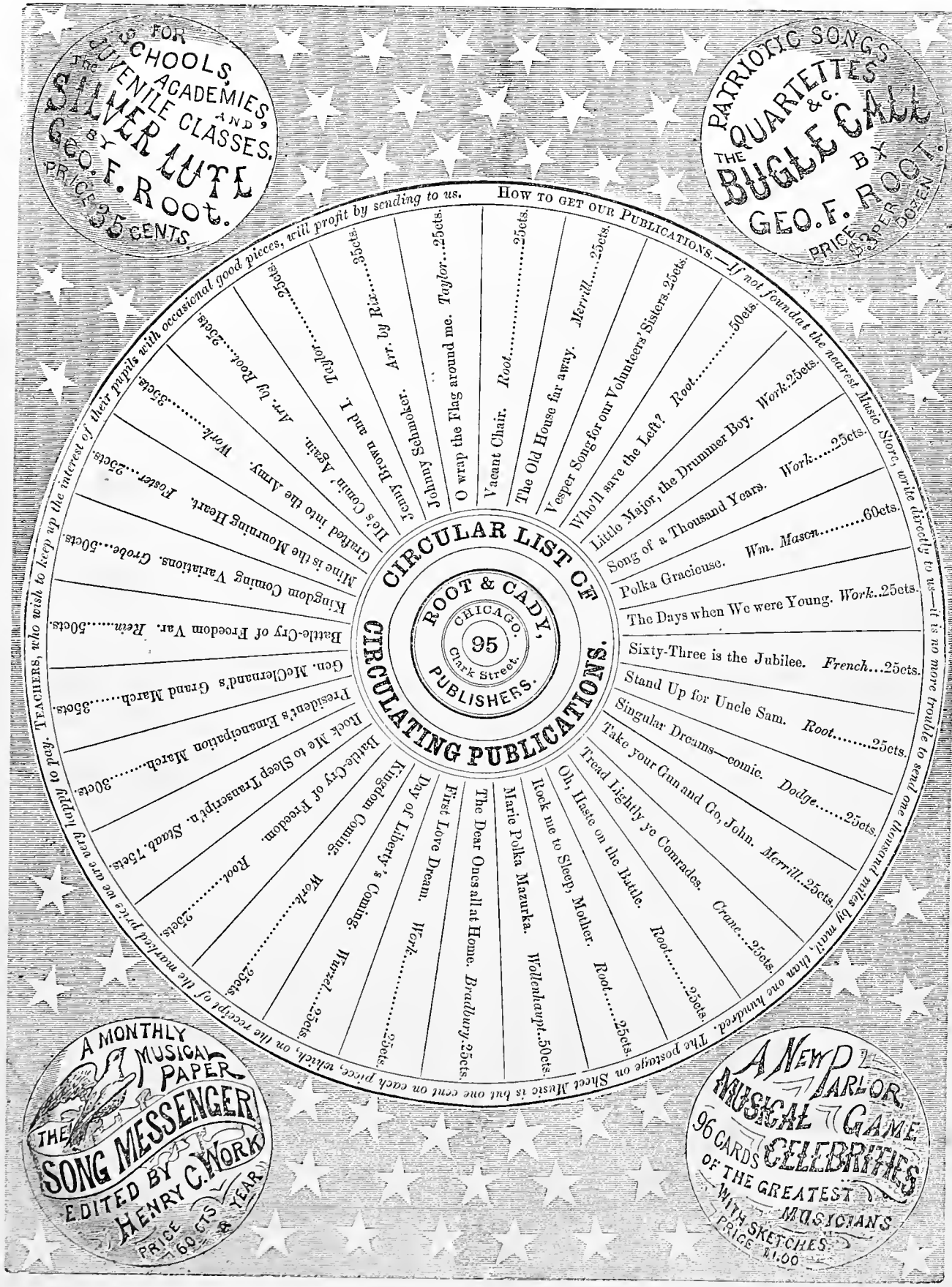


Third Verse.



Fourth Verse.





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Words and Music by

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Pseudo J. Patrick. S. Gilmore

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Rock me to Sleep, Mother, Song and Chorus. Mayer. *25*

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Angels, my Darling, will Rock thee to Sleep, Song and Chorus. Mayer. *30*

Written in reply to the popular ballad "Rock me to Sleep, Mother." It is the best and most appropriate reply that has yet appeared, and is certainly the most successful; over thirty thousand copies having been sold.

Is that Mother Bending o'er me? Song and Chorus. Mayer. *30*

Seldom do we find a popular song of so refined a character as this; the sentiment is positively beautiful, the melody is easy and graceful, and the chorus is very effective. The ballad was founded on the following incident.

"Among the many brave and uncomplaining soldiers who were brought up from the battle of Fredericksburg, was a bright eyed, intelligent young man, or boy, rather, of sixteen years, who belonged to a northern regiment. He appeared more affectionate and tender than his comrades, and attracted a good deal of attention from the attendants and visitors. Manifestly the pet of some household, he longed for nothing so much as the arrival of his mother, who was expected, for he knew he was mortally wounded, and failing fast. Ere she arrived, however, he died. But he thought she had come, for while a kind lady visitor was wiping the death sweat from his brow, as his sight was failing, he rallied a little, like an expiring taper in its socket, looked up longingly, and joyfully, and in the tenderest pathos, whispered quite audibly, "Is that Mother?" in tones that drew tears from every eye. Then drawing her towards him with all his feeble power, he nestled his head in her arms like a sleeping infant, and thus died with the sweet word of "Mother" on his quivering lips."

Break it Gently to my Mother, Song and Chorus. Buckley. *30*

This ballad was suggested by the following incident.—On the battle-field of Gettysburg, among many of our wounded soldiers, was a young man, the only son of an aged mother. Hearing the surgeon tell his companions that he could not survive the ensuing night, he placed his hand upon his forehead, talked continually of his mother and sister, and his last words to his comrades assembled around him were, "*Break it gently to my Mother.*" This beautiful song is nightly encored at the concerts of Buckley's Serenaders in this city.

It is one of those deeply touching strains, which brings tears to the eyes and touches the strongest hearts. It is quite effective, not difficult, and comes within the compass of ordinary voices.

The Stars and Stripes of Old, Song and Chorus. Mayer. *25*

A soul-stirring patriotic song; the music is an adaptation of the "Bonnie Blue Flag."

Ode to the Brave, Quartette. Mayer. *25*

Very appropriate for Military Funerals.

'T is Growing very Dark, Mother, Song and Chorus. Buckley. *30*

A ballad suggested by the dying words of one of our noble young volunteers; the sentiment, which is sweet and beautiful, appeals directly to the sympathies of those who have lost a friend or a relative, in defending the rights of their country.

Tell me, is my Father coming Home? Song and Chorus. Buckley. *30*

This charming ballad is founded on a touching incident connected with the war. It is one of the most successful songs of the season, several editions having been printed in a short space of time.

Kiss me Mother ere I Die, Song and Chorus. Buckley. *30*

The dying words of a youthful soldier are touchingly portrayed both by words and music.

The War is nearly Over, Song and Chorus. Buckley. *25*

Companion to "When this Cruel War is over." The words are of a cheerful character, the melody is easy and flowing.

When Johnny Comes Marching Home, Song and Chorus. Lambert. *30*

A song for home, the camp, and the concert room. It is sung and performed with unbounded success nightly, at the entertainments of all the Minstrel Troupes, Old Folks Troupes, and the Hutchinson Family, Gilmore's Band, &c.

Read me a Letter from Home, Song and Chorus. Barton. *30*

An easy and pleasing song, the words of an invalid soldier, who requests his attendant to read him tidings from the loved ones at home.

Can I go, Dearest Mother? Ballad. Covert. *30*

This is, unquestionably, the best production of its favorite author. The sentiment cannot fail to suit those who admire the patriotism of our noble youth who have risked their lives in defence of our common country.

"I have written to you, mother with a consciousness of right
I am thinking of you fondly, with a loyal heart to-night:
When I have your noble bidding, which shall tell me to press on,
I will come and kiss you mother, come and kiss you, and be gone.
In the sacred name of Freedom, and my country as her due,
In the name of Law and Justice, I have written this to you.
I am eager, anxious, longing to resist my country's foe;
Shall I go, my dearest mother? tell me, mother, Shall I go?"

Mother is the Battle over? Ballad. Roefs. *25*

An affecting ballad suitable for tenor or soprano.

O, Kiss me ere I Sleep, Sister, Song and Chorus. Ballard. *30*

This most beautiful and affecting song, was founded on the following incident.

On a train, recently, which left Chicago, on the Pittsburg R. R., was a young lady from Albany, N. Y., the only sister of a pale and emaciated invalid, who lay on a couch in the sleeping car. About four years since, he left his home for Kanzas, and toiled there till he fell sick with the consumption. He sent at last for his sister, (his only living relative,) a girl of about twenty years. She visited him; soon he determined to return home. They started, but it was too much for his wasted energies, and at Chicago he was carried into the car, as if he were an unconscious infant. As he lay there, pale and coughing, it was beautiful to see with what sisterly devotion she watched beside him; she gently smoothed back his damp hair, and softly kissed him as she bent over him. About one o'clock, he asked her the hour. She told him. A few moments later, he reached out his skeleton hand to place within her own, and whispered, "Kiss me sister, before I sleep;" and closed his eyes. Soon his head fell gently on one side, as if sleeping; but he slept the "sleep, from which none ever wakes to weep."

I am Dreaming, Fondly Dreaming. Buckley. *30*

In Dreams thou 'rt Ever Near. " *30*

Two excellent ballads by this favorite song writer.

Where I met my Norah Dear, Song and Chorus. Thompson. *30*

Mr. Thompson's ballads, "Lilly Dale," "Annie Lisle," &c., have become "household words." The above song, his latest effort, bids fair to rival its predecessors.

Laura Haunts my Fancy Still. Gilmore. *30*

The most successful song of the author since his "Good news from Home." Several editions have been sold.

Just Twenty Years Ago, Song and Chorus. Lambert. *30*

Sung by the popular balladist, Wm. Hayward. One of the best melodies adapted for parlor or concert use.

I Watched the Sunlight Dying. *30*

Time's Changes. *30*

O! Rosy Morn. *30*

Like a Well-Spring in the Desert. *30*

The Dear old Songs of Home. *30*

Birds that in yon Pine Tree Sing. *30*

Six ballads, by Franz Abt, author of "When the Swallows."

Sweet Dreams are Flitting Softly o'er me. Lamonte. *25*

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"When Johnny Comes Marching Home"

By Frank C. Damon
(Concluded)

Oct 31 1936

Charles B. Gilmore gave me valuable information on the question at issue, which may be summed up about like this, not attempting to quote his letters literally:

When Charles was a young man he often saw his father looking over a folder or binder which contained a score or more of Gilmore's musical compositions. He noted that many of them were inscribed on the title page: "Words and Music by Pierce Sarsfield." He said Gilmore gave his father a copy of his song, "When Johnny Comes Marching Home Again," remarking that he was the "Pierce Sarsfield" named on the title page as the author. Later his father told him Gilmore had first published the song under the nom de plume of "Louis Lambert."

Numerous newspaper items of Civil War times speak of Gilmore's interpretation of his own "Johnny" song during concerts given by his band. He made no attempt to hide behind either "Louis Lambert" or "Pierce Sarsfield" once the song was well established in popular favor. The old Salem editors knew the true story well and nowhere did we find that they ever wrote a story in which doubt was cast upon the Gilmore authorship. We should have noticed such an item, for the question at issue was the authorship of another song.

Charles said he was told by his father that if he ever ran across any of Gilmore's earlier compositions he would find many of them ascribed to "Pierce Sarsfield." Charles never made a search and could not vouch for the truth of this statement. He did affirm, however, that his father often told him Gilmore's baptismal name was "Pierce Stephen." The approximation of the non de plume, "Pierce Sarsfield," to the name Gilmore bore in the later years of his life, "Patrick Sarsfield," is an important link in our chain of evidence.

As the authorship of this well-known old war song was not in question when my assistants went through the files of the Salem weekly papers and the Gilmore music library at the Essex Institute in Salem, I cannot give you the exact words to be found in any news item, or on the title page of any Gilmore composition to prove that Patrick Sarsfield and Pierce Sarsfield were one and the same person. We were then looking for similar evidence in connection with the disputed authorship of the older song, "When I Saw Sweet Nellie Home." We found what we were after, both in the newspaper files and on the title page of one piece of Gilmore's sheet music. This composition was "By P. S. Gilmore, Author of When I Saw Sweet Nellie Home."

I was assisted in this particular search by two Lowell newspaper men, Frederick W. Coburn and Frank M. Brogan. The detailed story of the search was told in the Salem Evening News and Lowell Courier-Citizen in the fall and winter of 1930. Gilmore's wife, born Ellen J. O'Neill, was the Nellie of this song. The courtship was in Lowell. If the aged Lowell citizens who rallied to the defence of this old song had known at the time that his title to the famous Civil War song was questioned, they would have had even more severe brainstorms than they did during the time the "Nellie" controversy was being given publicity.

"When Johnny Comes Marching Home"

Oct 24, 1936

By Frank C. Damon

Elsewhere I have told the long story of the disputed authorship of the old song, "When I Saw Sweet Nellie Home," or, as it is better known, "The Quilting Party." The purpose of this article is to set at rest any doubts that may remain as to Patrick Sarsfield Gilmore's right to go down in musical history as the author of the popular Civil War song, "When Johnny Comes Marching Home."

To properly understand the case we should know something about Gilmore's birth, christening and his home, where his real name would be most naturally used. As to his nativity I accept as most trustworthy the statement made by him when he joined Essex Lodge of Masons in Salem in 1856:

"No. 581, Patrick S. Gilmore, son of Patrick and Mary (Sharkey) Gilmore; b. Murthingar, County of Mayo, Ireland, 26 Dec. 1829."

Attempts to confirm these facts by mail were abortive. No attention was paid to my letters, even though I attached a five-cent stamp for return postage. Gilmore's niece, Mrs. Nell M. Parmele of Evanston, Ill., lived with the widow and daughter of the bandmaster for over a year in Boston, Nantasket Beach, New York and other places. She told me she never heard the name "Sarsfield" in connection with her uncle until I sent her the first draft of the genealogical chapter of my book. She understood his name to be "Pierce Stephen," which his widow and her own mother always shortened to "Stephen" when speaking to him, or of him to others.

A nephew, Charles Bernard Gilmore of San Francisco, Calif., only recently deceased, wrote me to the following effect: His father, John Hugh Gilmore, the bandmaster's brother, often told him the story of how the name "Patrick" was saddled upon the unwilling brother by John Hugh. Charles, then a young man in his teens, was a witness at a story interview between the brother when the Gilmore band visited San Francisco in 1876:

"How are ye, 'Paddy'?" was the older brother's greeting.

Gilmore resented this in words, looks and actions, and but for the interference of mutual friends blows might have been exchanged. On the way home from the hotel where the band made its headquarters, Charles said his father told him the whole story, winding up with:

"I gave him the name 'Paddy,' and 'Paddy' he will remain to the end of his days." A perusal of the newspapers of the period of Gilmore's activity will confirm this statement. Nowhere is he called anything else. That he was not proud of his new name is best shown by the fact that he never used it. He always signed himself as "P. S." His monumental work on "The National Peace Jubilee" was by P. S. Gilmore."

Patrick Sarsfield, as all students of early Irish history know, was a great general in Cromwellian times. Having unwillingly taken this celebrated man's first name, probably Gilmore assumed General Sarsfield's family name as his own middle name.

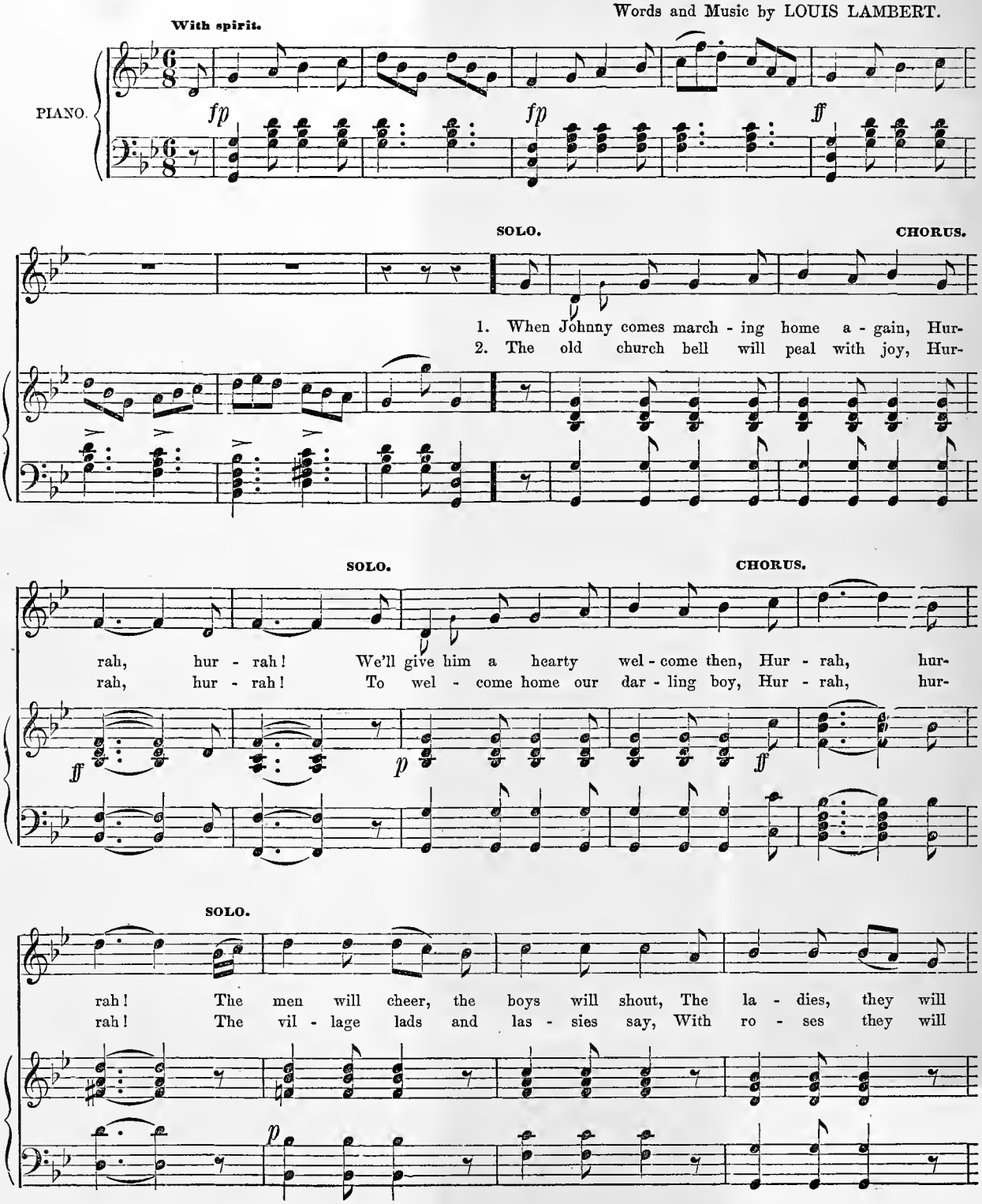
ANSWERS

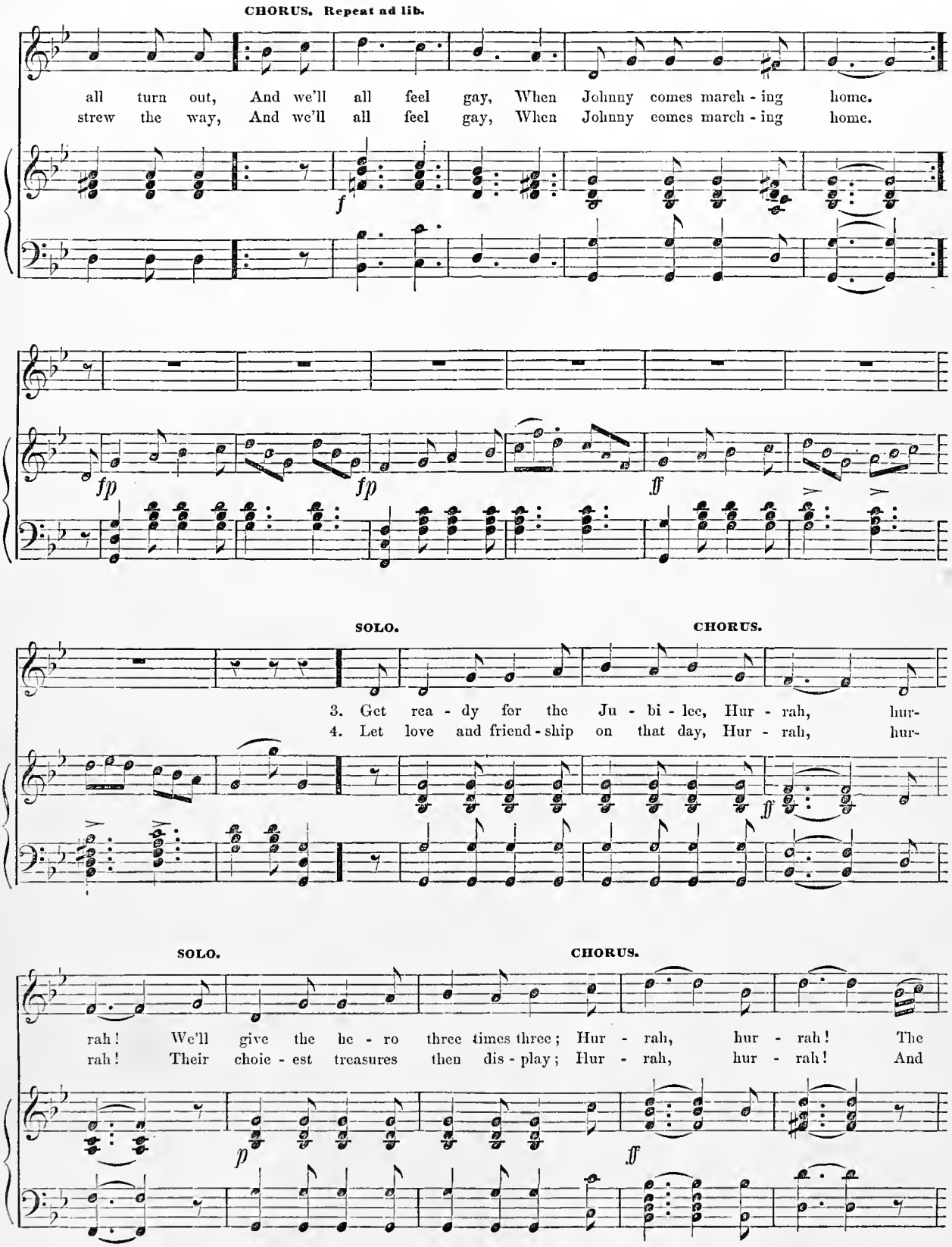
Nov 21 1936

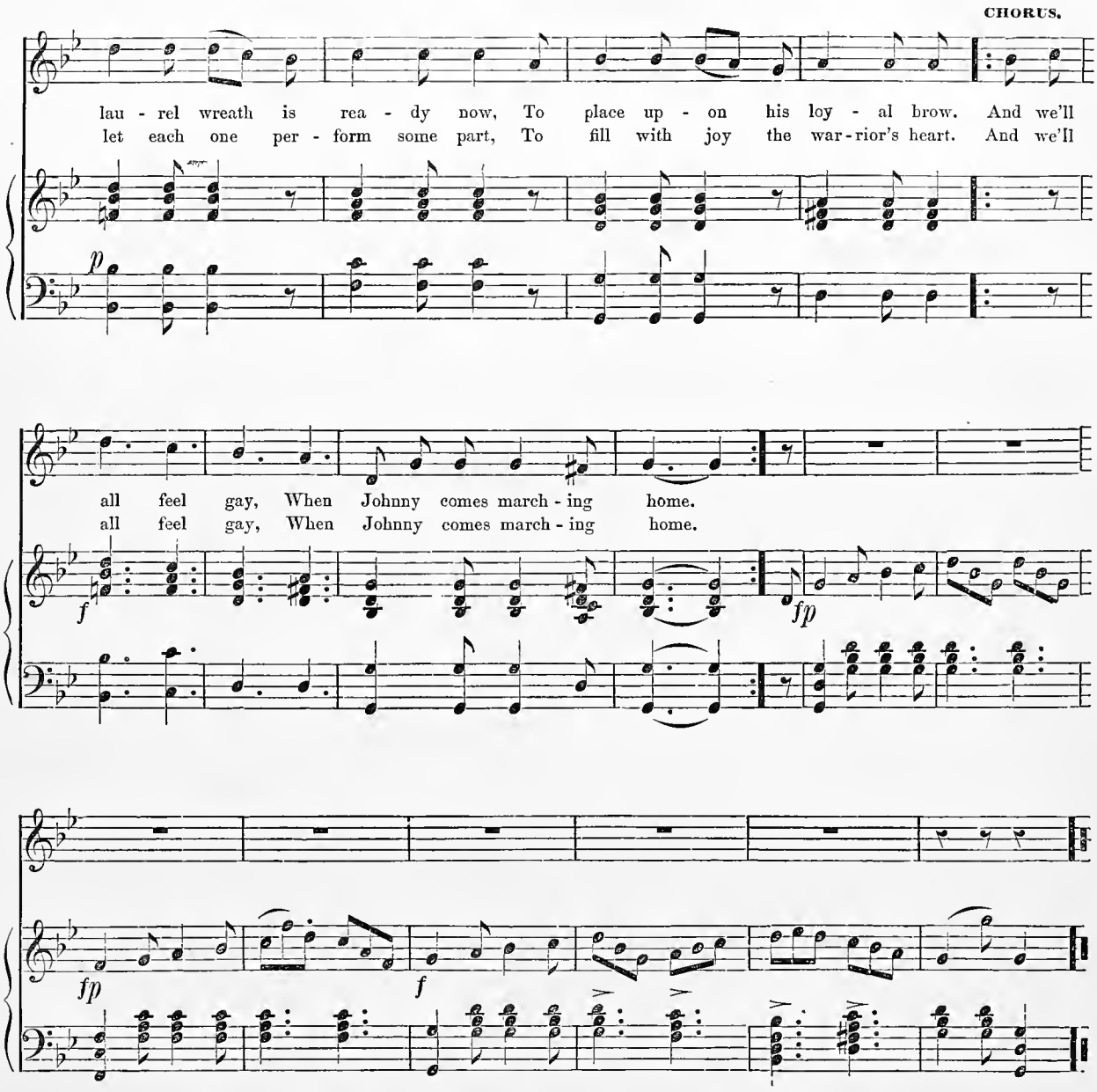
5534. On P. S. Gilmore's alleged authorship of "When Johnny Comes Marching Home," the query was simple and direct but nothing to the point and certain was given in the answer. Since latter was net result of six years research, and since P. S. Gilmore loomed so large in New England history 1858-1872, it should be recorded that some of us are convinced still that the American Mercury article of October, 1933, "Bandmaster Gilmore" is right: "It will probably never be known whether the pseudonym of Louis Lambert belonged to him or to another." ROCKINGHAM

WHEN JOHNNY COMES MARCHING HOME.

Words and Music by LOUIS LAMBERT.




CHORUS. Repeat ad lib.
all turn out, And we'll all feel gay, When Johnny comes march - ing home.
strew the way, And we'll all feel gay, When Johnny comes march - ing home.
f
fp
fp
ff
SOLO.
CHORUS.
3. Get rea - dy for the Ju - bi - lee, Hur - rah, hur-
4. Let love and friend - ship on that day, Hur - rah, hur-
ff
SOLO.
CHORUS.
rah! We'll give the he - ro three times three; Hur - rah, hur - rah! The
rah! Their choie - est treasures then dis - play; Hur - rah, hur - rah! And
p
ff



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Congress Grand March.....Hesser
Webster's Funeral March.....Beethoven
Dead March in Saul.....Handel
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Empress Henrietta's Waltz.....Herz
Belgian Waltz.....Lumbye
Oft in the Stilly Night Waltz.....Curtiss
Golden Drop Waltz.....Hopkins
Prussian Waltz.....Lumbye
Dreams on the Ocean Waltzes.....Gung'l
Sounds from Home Waltz..... "
Saxon Waltz.....Lumbye
Gertrude's Dream Waltz.....Beethoven
Merry Sleigh Ride Waltz.....Pendergrass
Bohemian Waltz.....Lumbye
Morning Star Waltz.....Lanner
Evening " " ..... "
Le Desir Waltz.....Beethoven
Indiana Waltz.....Marcailhou
Last Waltzes of a Lunatic.....Baumbach
Tockwotton Waltz.....
Von Weber's Last Waltz.....Weber
Pestal Waltz.....Beyer
Duke of Reichstadt's Waltz.....Strauss
Spirit Waltz.....Beethoven
Bird Waltz.....Panorma
Drum Waltz.....Hardway
Azalia or Almack's Waltz.....Beethoven
Sontag's Waltz.....Herz
Affection Waltz.....Fry
Swiss Waltz.....Moran
Silver Lake Waltz.....
Bavarian Waltz.....
Hop Waltz.....

Polkas and Schottisches.

Fairy Polka.....Spindler
Cockoo Polka.....Herzog
Klog Pipple Polka.....D'Albert
Sultan's Polka..... "
Bride's Polka..... "
Vaillance Polka Militaire.....Ascher
Leonore, or Deliciosa Polka.....Baumbach
Pepita Polka.....Ascher
Fairy Bell, or Princess Maude Polka.....Wallerstein
La Favorite Polka.....Strauss
Concert Polka.....Hohnstock
Wecker Polka.....Zerraha
Empress Anne's Polka.....Strauss
Serious Family Polka.....
Baden Baden Polka.....Musard
Zingara Polka.....Leutner
Bohemian Polka.....Offenbach
Little Jeannette Polka.....
Silver Wreath Polka.....Lyon
Gipsey Polka.....Leutner
Mayfield Polka.....Baumbach
Mont Blanc Polka.....Jullien
Jenny Lind Polka.....Wallerstein
Diamond Schottische.....Schache
Rosalie Schottische.....Winner
Rochester Schottische.....Rullson
National Schottische.....D'Albert

Mazurkas and Polka Mazurkas.

Douce Pensée Polka Mazurka.....D'Albert
Suavita Mazurka.....Roubier
Wanda Polka Mazurka.....Talexy
Les Soupirs Polka Mazurka.....D'Albert
Sweetest Mazurka.....Roubier
Reverie Mazurka.....Badarzewska

Galops, Redowas, Polka Redowas, Varsoviennes.

Brightest Eyes Galop.....Baumbach
Ypsilanti Galop.....Regesteia
Storm Gallopade.....Bilse
Lottie Polka Redowa.....Bergmann
La Redowa.....Burgmuller
Une Premier Amour Redowa.....Wallerstein
Rippling Rill Varsovienne.....Montgomery
Souvenir de Barcelona Varsovienne.....Carbon

Quadrilles and Cotillons.

Mardi Gras Quadrilles.....Schubert
Agnes Sorel Quadrilles.....Leduc
Lancers' Quadrilles.....Schubert

Caledonia Quadrilles.....Arlington
Introducing
My love, she's but a lassie yet.
There's nae luck about the house.
Campbells are comin'.
Farewell, bonnie Scotland.
The Highland lassie.

Operatic Quadrilles, introducing
Martha.
Il Trovatore.
La Sonnambula.
I Puritani.
Lucrezia Borgia.

Columbian Quadrilles, introducing
Star-splangled Banner.
Red, White and Blue.
Adams and Liberty.
Hail Columbia.
Yankee Doodle.

Silver Lake Waltz Quadrilles, introducing
Affection Waltz.
Swiss Waltz.
Silver Lake Waltz.
Bavarian Waltz.
Hop Waltz.

Opera Waltz Quadrilles, introducing
La Traviata.
Lucia.
Bellsario.
Il Trovatore.
Elisire d'Amore.

Bohemian Polka Quadrilles, introducing
Serious Family Polka.
Baden Baden Polka.
Zingara Polka.
Little Jeannette Polka.
Bohemian Polka.

Mayfield Polka Quadrilles, introducing
Silver Wreath Polka.
Gipsey Polka.
Mayfield Polka.
Mont Blanc Polka.
Jenny Lind Polka.

Polka Redowa Quadrilles, introducing
La Reveuse Polka Redowa.
Matilda Polka Redowa.
Une Dame Patrouesse Polka Redowa.
La Parquette Rose Polka Redowa.
La Villageoise Polka Redowa

Basket Cotillon, introducing
Girl I left behind me.
Comin' thro' the rye.
Rosa Lee.
Malbrook.
Land of sweet Erin.

Medley Cotillon, introducing
Paddy O'Rafferty.
St. Patrick's Day.
White Cockade.
Wait for the Wagon.
Rory O'More.
Camptown Hornpipe.

The Verdi Quadrille, introducing
Di Gelosa Amor, from Il Trovatore.
Di Provenza il Mar, from Traviata.
Libamo (We'll laugh and sing) "
Il balen del suo sorriso.
Deh! rallentate, e barbari.

Dances, Hornpipes, Reels, &c.

Highland Reel.
Original Banjo Dance.
Celebrated Danish Dance.
La Manola
The Shadow Dance, (Diorah).
College Hornpipe.
Durang's Hornpipe.
Fisher's Hornpipe.
O dear, what can the matter be
Herr Cline's Dance.
Spanish Dance.
The Waterman.
Come, haste to the wedding.
Soldier's Joy.
Money Musk.
Virginia Reel.
Irish Washerwoman.
Danse Espagnole.
Speed the Plough.
Chorus Jig.
Lord McDonald's Reel.
The Rout.
The Tempest.
The Devil's Dream.
The Cheat.
Miss McLeod's Reel.
Fairy Dance.
Kendall's Hornpipe.
Garry Owen.
Paddy Carey.
Arkansas Traveller.
Lame Gosling.
Banjo Dance.
Highland Fling.
Roy's Wife.
Kinlock of Kinlock.
The Power of Music.
Original Plantation Dance
Scottish Hornpipe.
Hull's Victory.
Larry O'Gaff.

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3

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291 Washington St.

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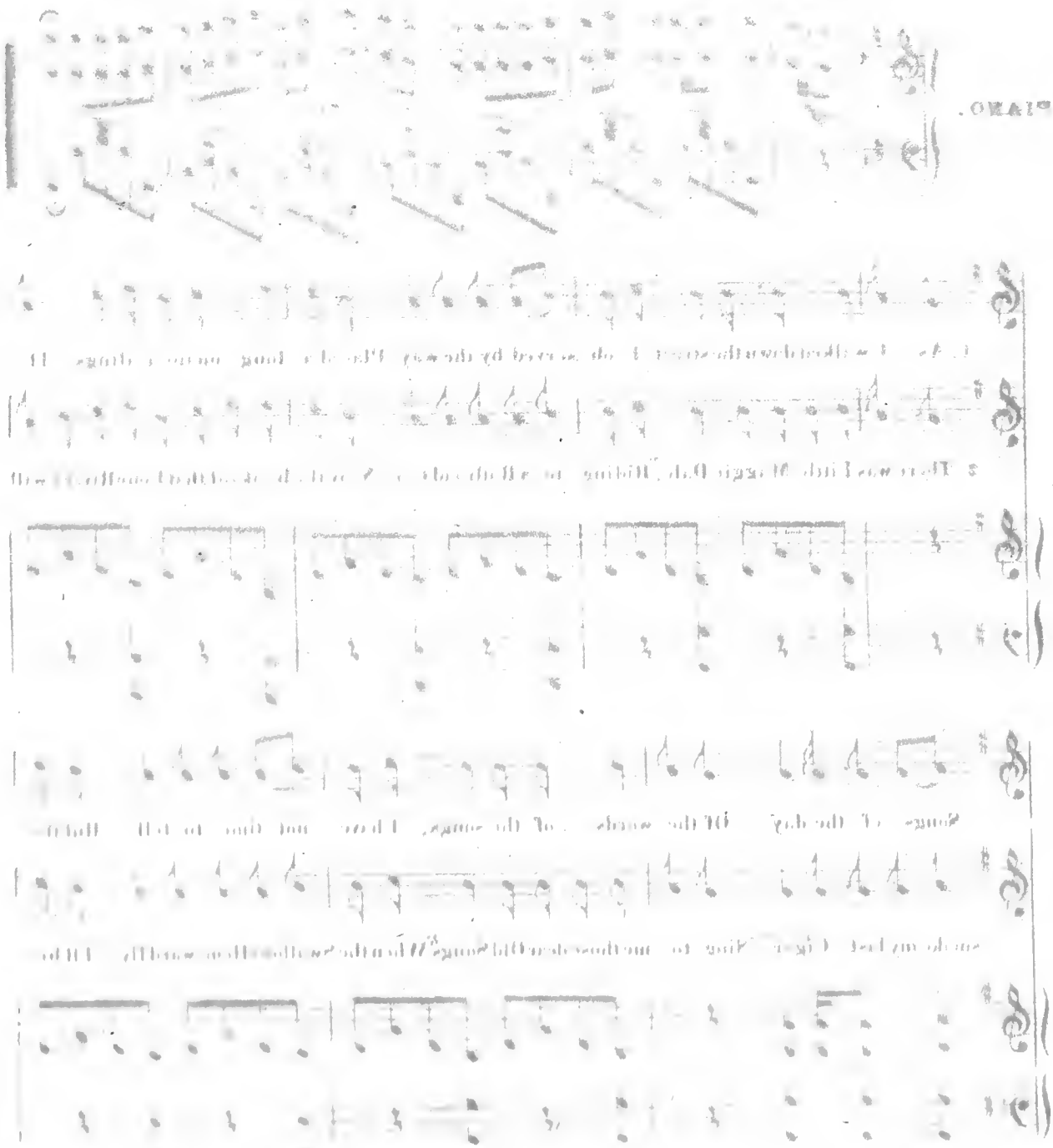
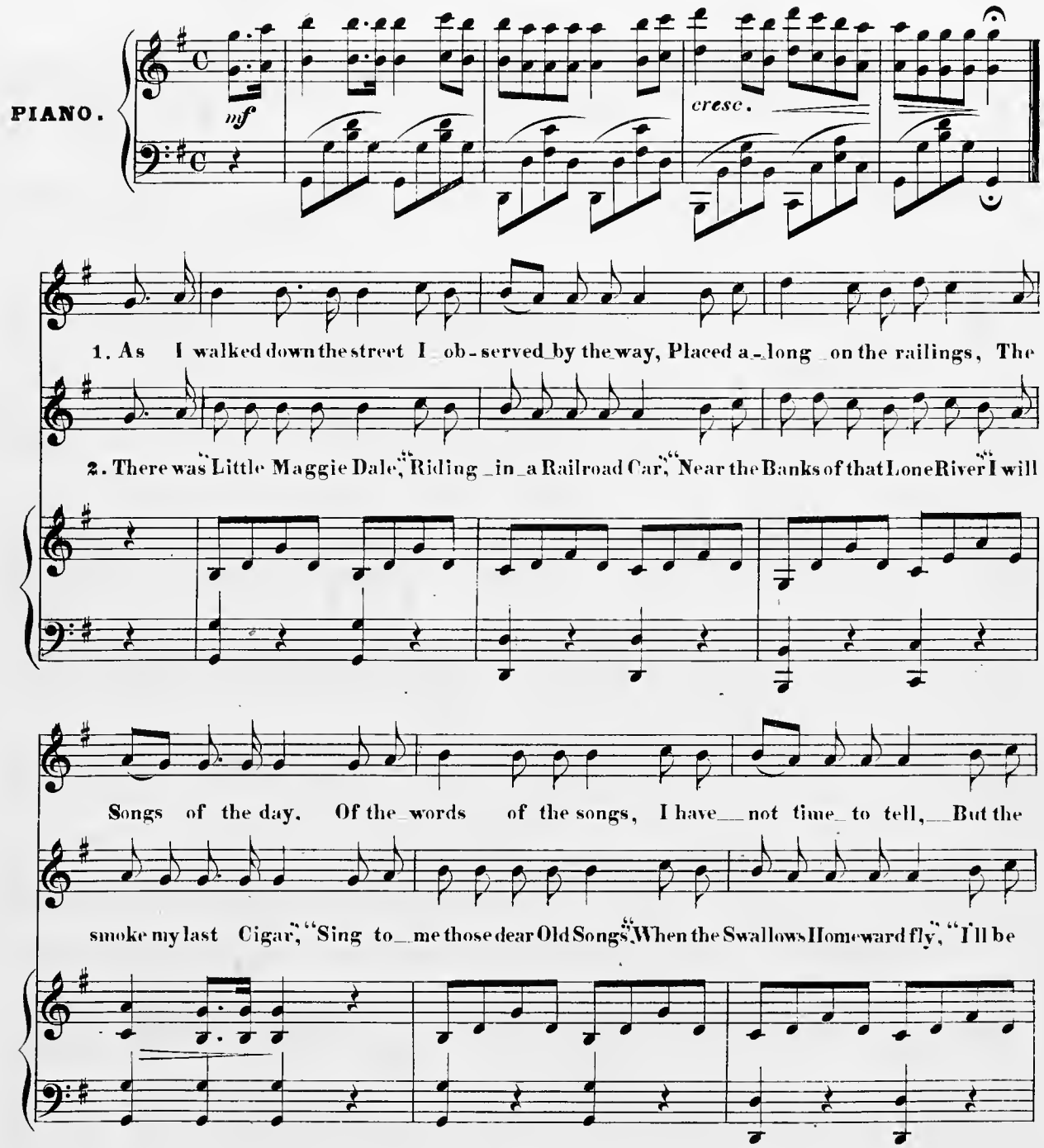


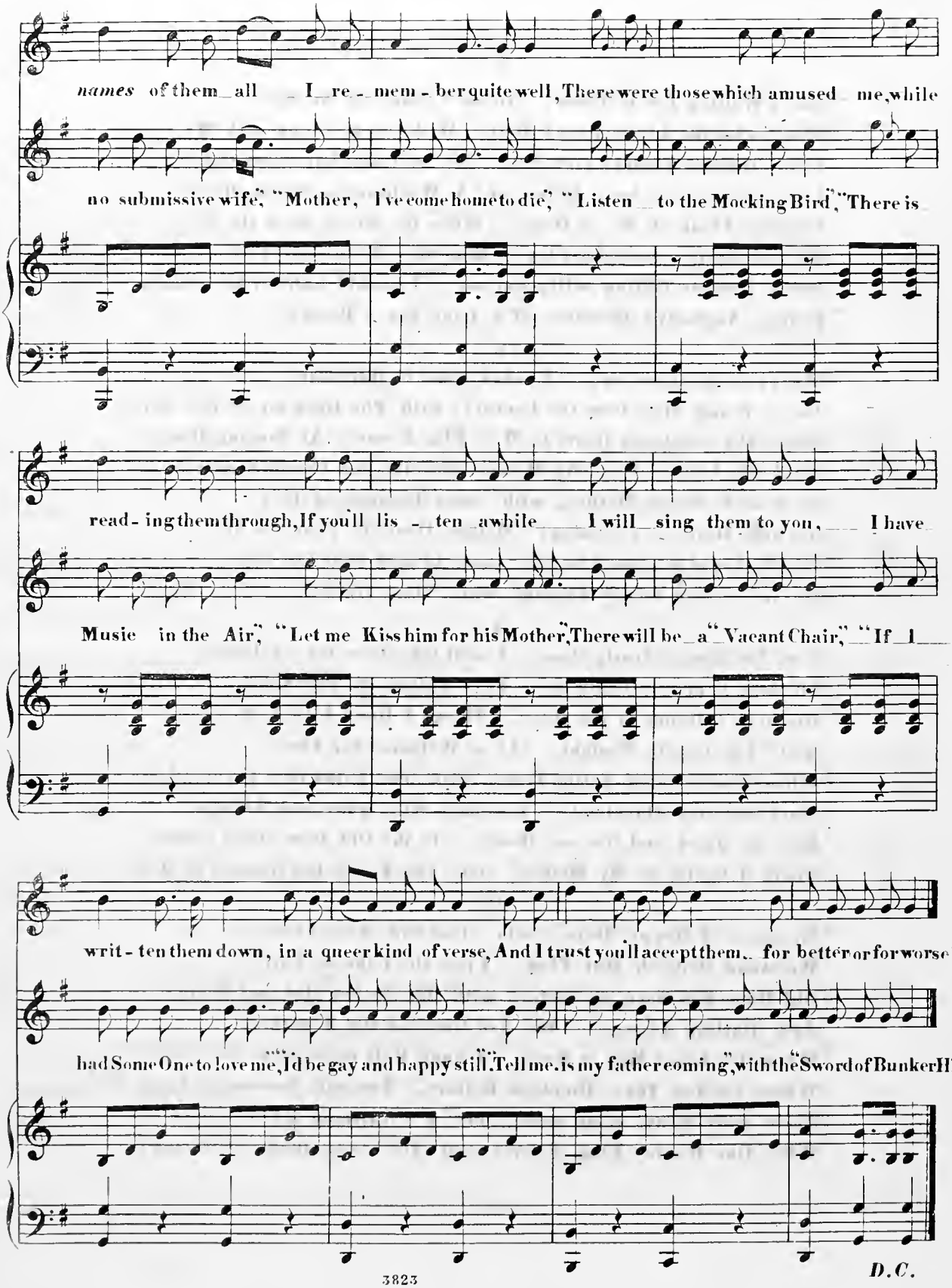
PATCHWORK SONG.

Words by W. Dexter Smith.

Music by S. NELSON.

Allegretto.




names of them all I re - mem - ber quite well, There were those which amused me, while
no submissive wife," "Mother, I've come home to die," "Listen to the Mocking Bird," "There is
read - ing them through, If you'll lis - ten awhile I will sing them to you, I have
Music in the Air," "Let me Kiss him for his Mother," There will be a "Vacant Chair," "If I
writ - ten them down, in a queer kind of verse, And I trust you'll accept them, for better or for worse!
had Some One to love me," I'd be gay and happy still." Tell me, is my father coming," with the "Sword of Bunker Hill"
D.C.

3.

"She is Waiting for us There", "In the Cottage by the Sea",
"Jennie with the Light-Brown Hair", "Will you go along with Me",
"In my Dreams Thou'rt ever Near", "We will kiss but never tell",
"I would choose to be a Daisy", or "A Washington Street-Belle",
"Do they Think of Me at Home", "When the Bloom is on the Rye",
"We will Rally round the Flag", "Kiss Me, Mother ere I Die",
"Sweet Dreams flitting softly o'er me", "I should rather like to know"
"Is it — Anybody's Business, if a Lady has a Beau"?

4.

"Many, many Years ago", "Linda's Gone to Baltimore",
"I'm a Young Man from the Country", with "The Ring my Mother wore",
"Bring Thy Shattered Heart to Me", "Ella Leene", "At Evening Hour",
"Read Me Letters from My Home", "Rosalie, the Prarie Flower",
"Rock me to Sleep, Mother", with "Sweet Thoughts of Thee",
"Old Jeff. Davis is a-coming", "Mother Dear Oh Pray for Me",
"Oh! Darkey don't you Linger", "Come In and Shut the Door",
"We are coming Father Abraam", with "Three Hundred Dollars More".

5.

"Now The War is Nearly Over", "I will take Thee for my Bride",
"Oh, how happy I should be", "Ever Sitting by Thy Side",
"Brothers Fainting at the Door", "Things I Don't Like to See",
And "I'm Lonely Tonight", "I'v a Welcome for Thee",
"When I saw Sweet Nellie Home", with "The Folks that put on Airs",
"Maryland, my Maryland", "You must Mind your own Affairs",
"Kiss me Quick and Go, my Honey", "In the Old Gum-Tree Canoe",
"Break it Gently to My Mother", and "The Young Gal dressed in Blue",

6.

"Memories of Happy Days", with "The Old Arm Chair",
"We stand Beneath Our Flag", "Upon the Lake so Fair",
"Oh! Have You Seen my Sister", with "The Jockey Hat and Feather",
"And Darling Leonore", "We Are Growing Old Together",
"When this Cruel War is Over", "Johnny Bull must Clear the Track",
"Where are You Three Hundred Dollars", "You will Nevermore Come Back",
"There were many, many more", but "I'll finish up my Song"
With "Our Battle-Flag" forever, and "The Union Right or Wrong".

COMIC SONGS

AS SUNG BY

BISHOP BUCKLEY

BUCKLEY'S SERENADERS

No 1 HER NAME WAS ISABELLA

No 2 TAPIOCA

No 3 PATCHWORK SONG

BOSTON,

PUBLISHED BY HENRY TOLMAN & CO.

291

WASHINGTON STREET.

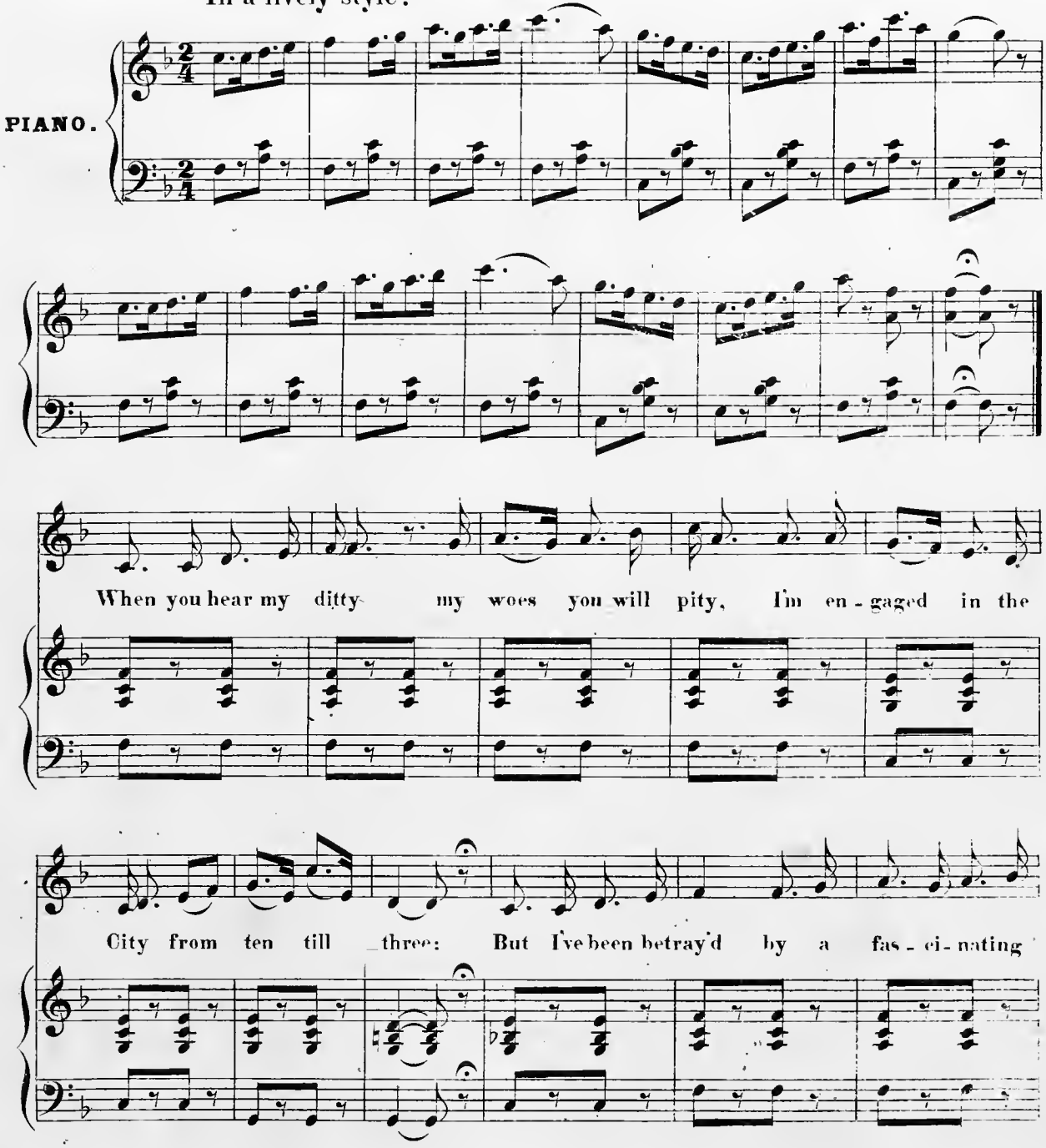
J.H.BUFFORD'S LITH. BOSTON.

HER NAME WAS ISABELLA.

In a lively style.

H. CLIFTON.

PIANO.



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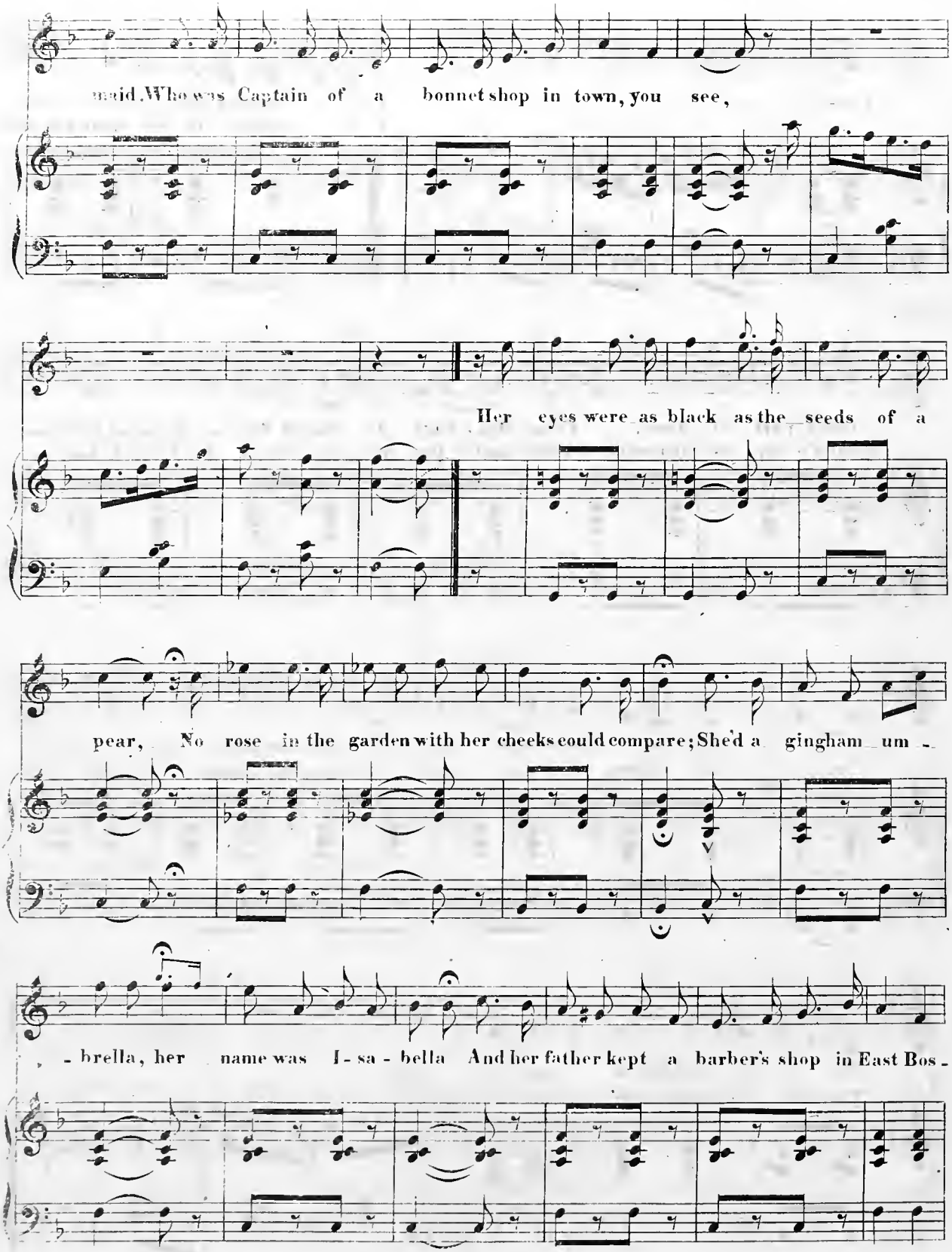
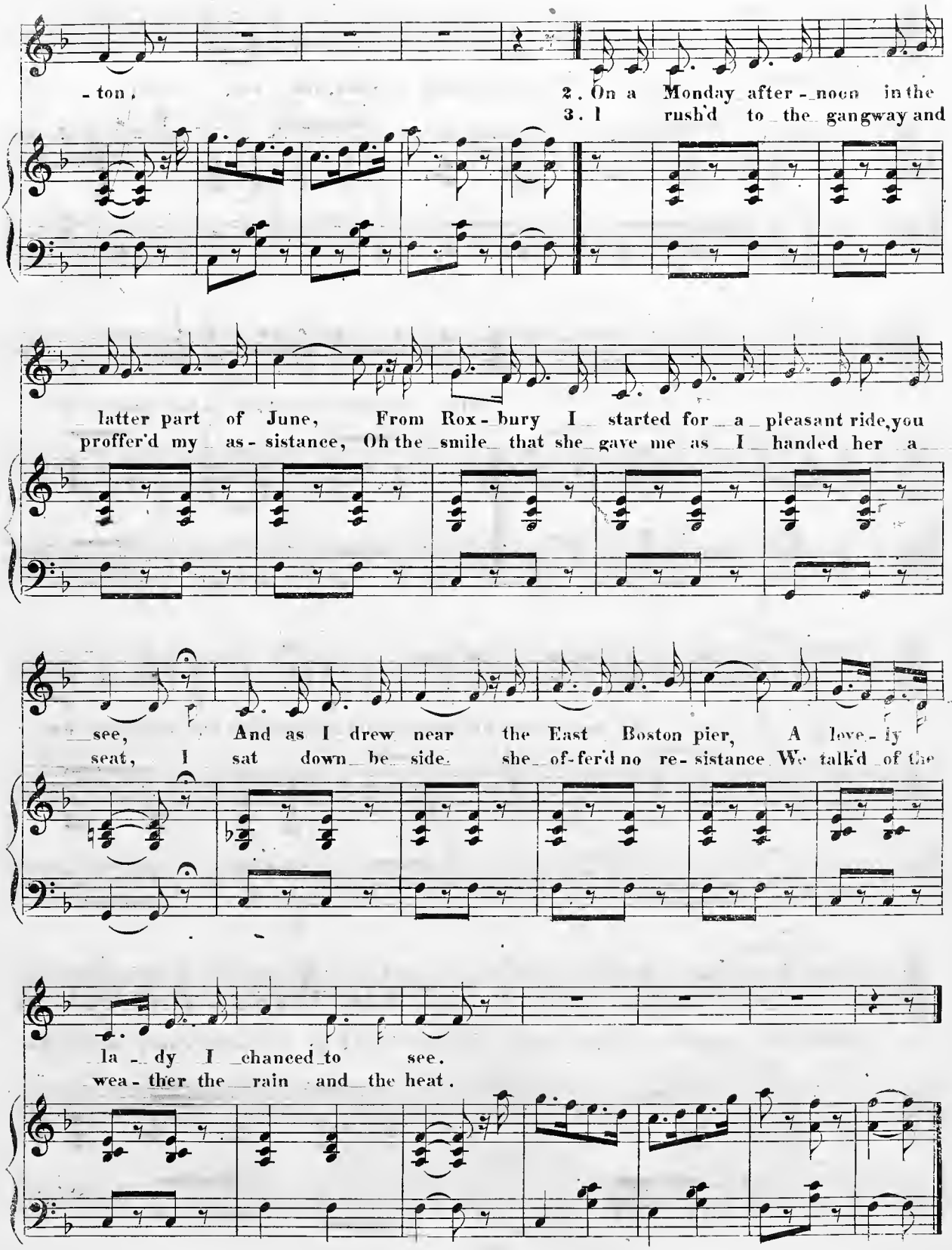
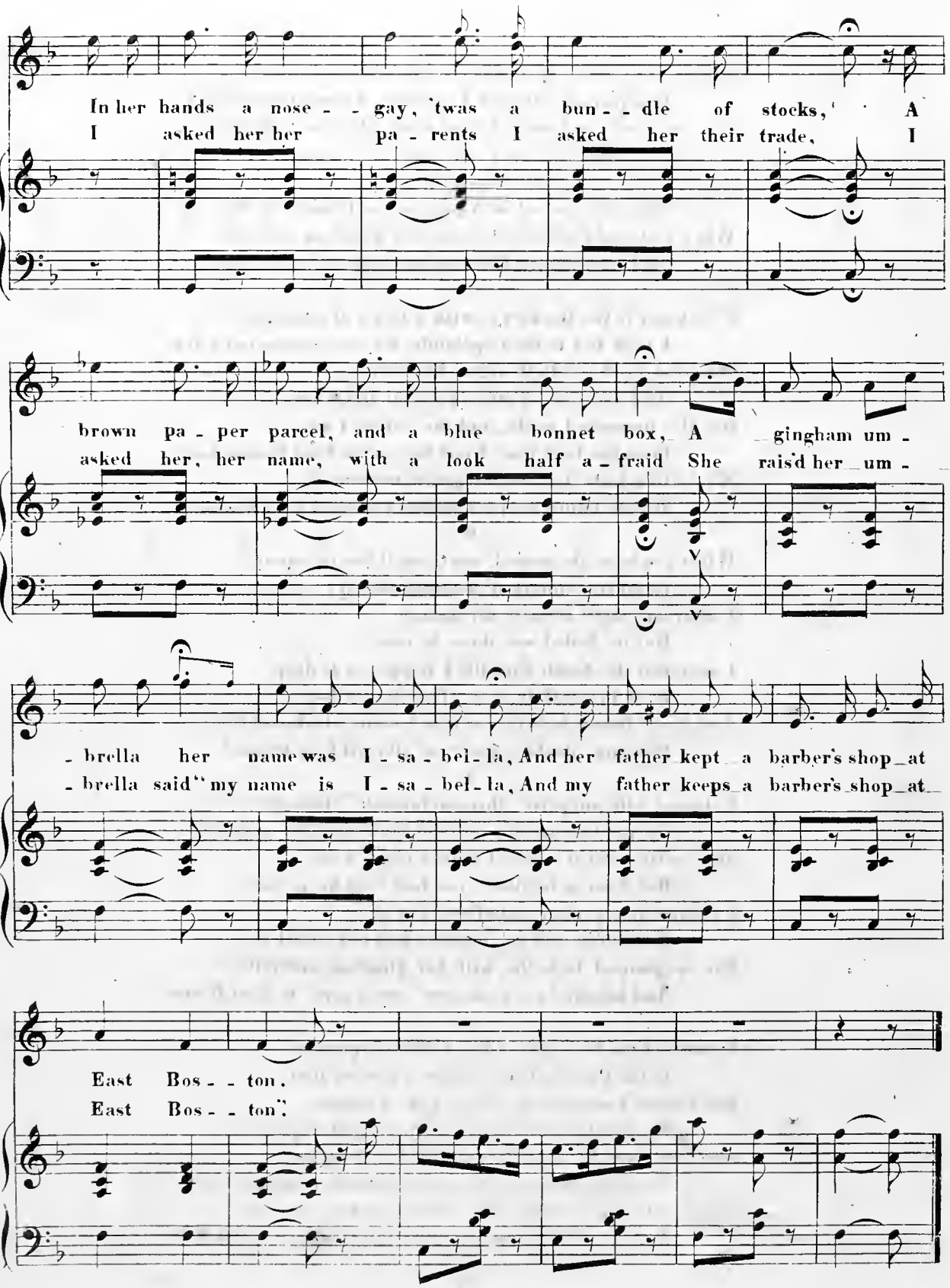

maid, Who was Captain of a bonnet shop in town, you see,
Her eyes were as black as the seeds of a
pear, No rose in the garden with her cheeks could compare; She'd a gingham um -
- brella, her name was I - sa - bella And her father kept a barber's shop in East Bos -


- ton,
2. On a Monday after - noon in the
3. I rush'd to the gangway and
latter part of June, From Rox - bury I started for a pleasant ride, you
proffer'd my as - sistance, Oh the smile that she gave me as I handed her a
see, And as I drew near the East Boston pier, A love - ly
seat, I sat down be side she of - fer'd no re - sistance We talk'd of the
la - dy I chanced to see.
wea - ther the rain and the heat.


In her hands a nose - - gay, 'twas a bun - - dle of stocks,' A
I asked her her pa - rents I asked her their trade, I
brown pa - per parcel, and a blue bonnet box, A gingham um -
asked her, her name, with a look half a - fraid She raisd her um -
- brella her name was I - sa - bel - la, And her father kept a barber's shop at
- brella said "my name is I - sa - bel - la, And my father keeps a barber's shop at
East Bos - - ton.
East Bos - - ton".

4.

Before we parted she'd all my affection,
I enquired, "Should I see her at some future day?"
She simpered, and smiled, and said, "She'd no objection"
As light as a fairy she tripped it away.
So we were engaged in a regular way,
My time passed as happy as the flowers in May.
When I thought of Isabella, and her gingham umbrella
And her father's little barber shop in East Boston.

5.

I took her to the Buckley's, with a ticket of admission,
I took her to the Copelands, for ice-creams not a few,
We went to Music Hall organ Exhibition,
And out to the Cattle-Fair, at Brighton, too.
Oh! the presents I made, and the letters I wrote
From the first time I met her on the East Boston boat,
My darling Isabella, and her gingham umbrella,
Whose father keeps a barber's shop in East Boston.

6.

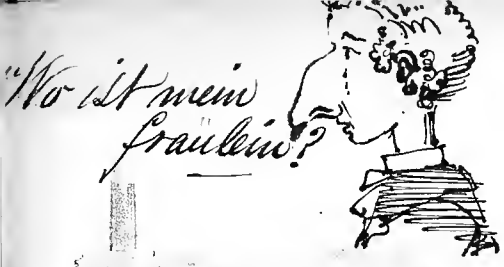
When you hear the sequel you'll say it has no equal
In all the annals of woman's deceit;
I went one night to meet my Isabel,
But no Isabel was there to meet,
I searched the South End till I happened to drop
In at Union Hall at a "five dollar hop"
And there found Isabella, with a lemon-whiskered feller
Dancing "double-shuffles" like all East Boston!

7.

I started with surprise, then exclaimed "Isabella!"
"Do you take me for a flat? Do I look like a fool?"
She coolly replied, "Yes, I rather think I do,"
"But don't geteexited, you had best keep cool,"
I rushed at my rival, satisfaction to get,
But found that my troubles had not ended yet,
For up jumped Isabella, with her gingham umbrella,
And knocked my bran new "stove-pipe" to East Boston.

8.

I rushed from the sight of the faithless spinster
In the Charles River water repose to find
But before I reached the foot of the Common
My opinions altered, and I changed my mind.
Our folly must be paid for and wisdom bought;
There are fishes in the sea, good as ever were caught.
So "good-bye" to Isabella, and her broken umbrella,
And her father's one-horse barber's shop in East Boston.



Singen Schwarte nach die Tante.

RAW RECRUITS.

OR

ABRAHAM'S DAUGHTER.

2½

As sung with great applause by

Bryants Minstrels

OF NEW YORK.

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LITH. OF SARONY, MAJOR & KNAPP, 9 BROADWAY, N.Y.

NEW YORK.
Published by FIRTH, POND & Co. 547 Broadway

BOSTON, O. DITSON & Co
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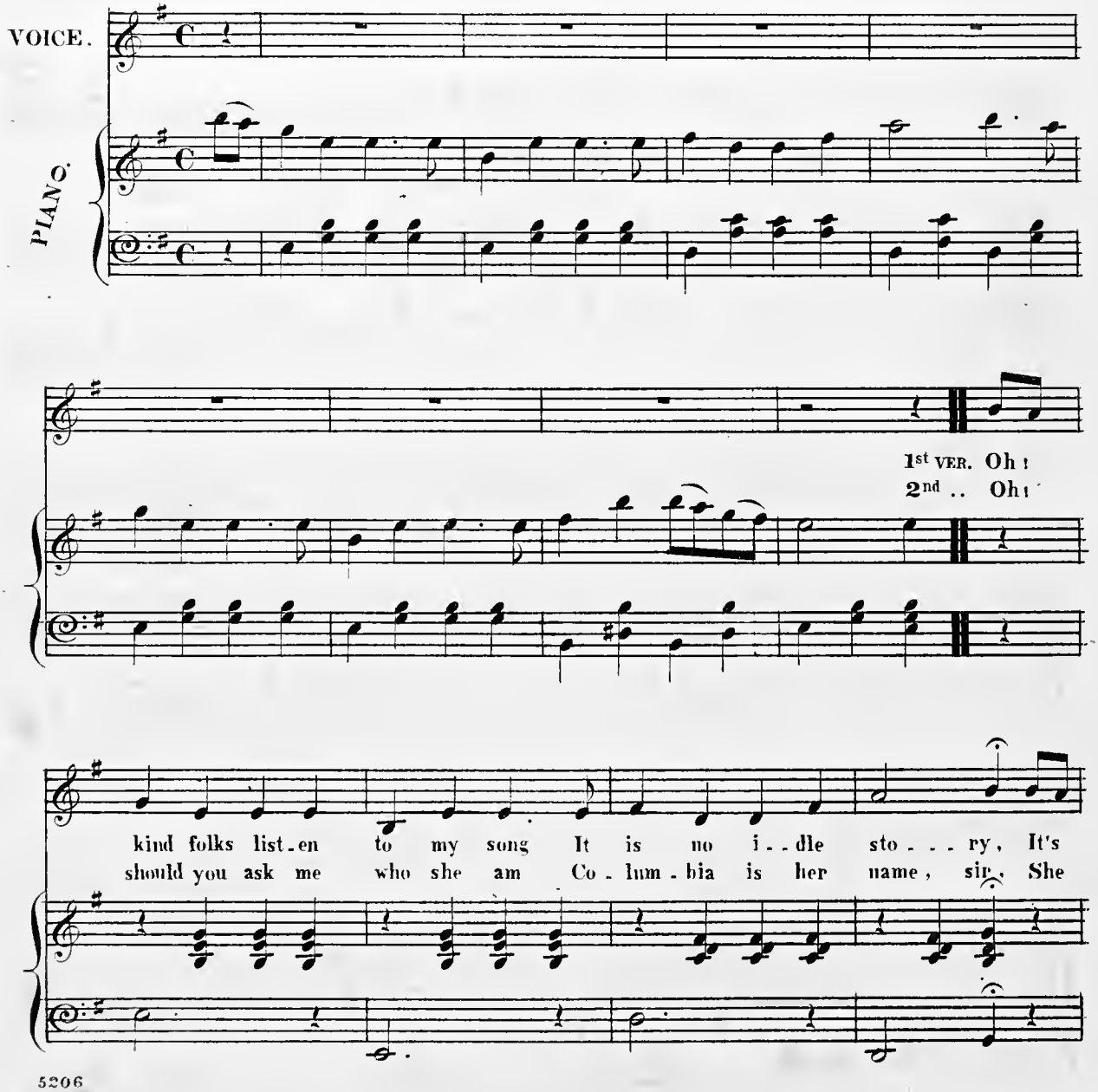
ABRAHAM'S DAUGHTER.

OR

RAW RECRUITS.



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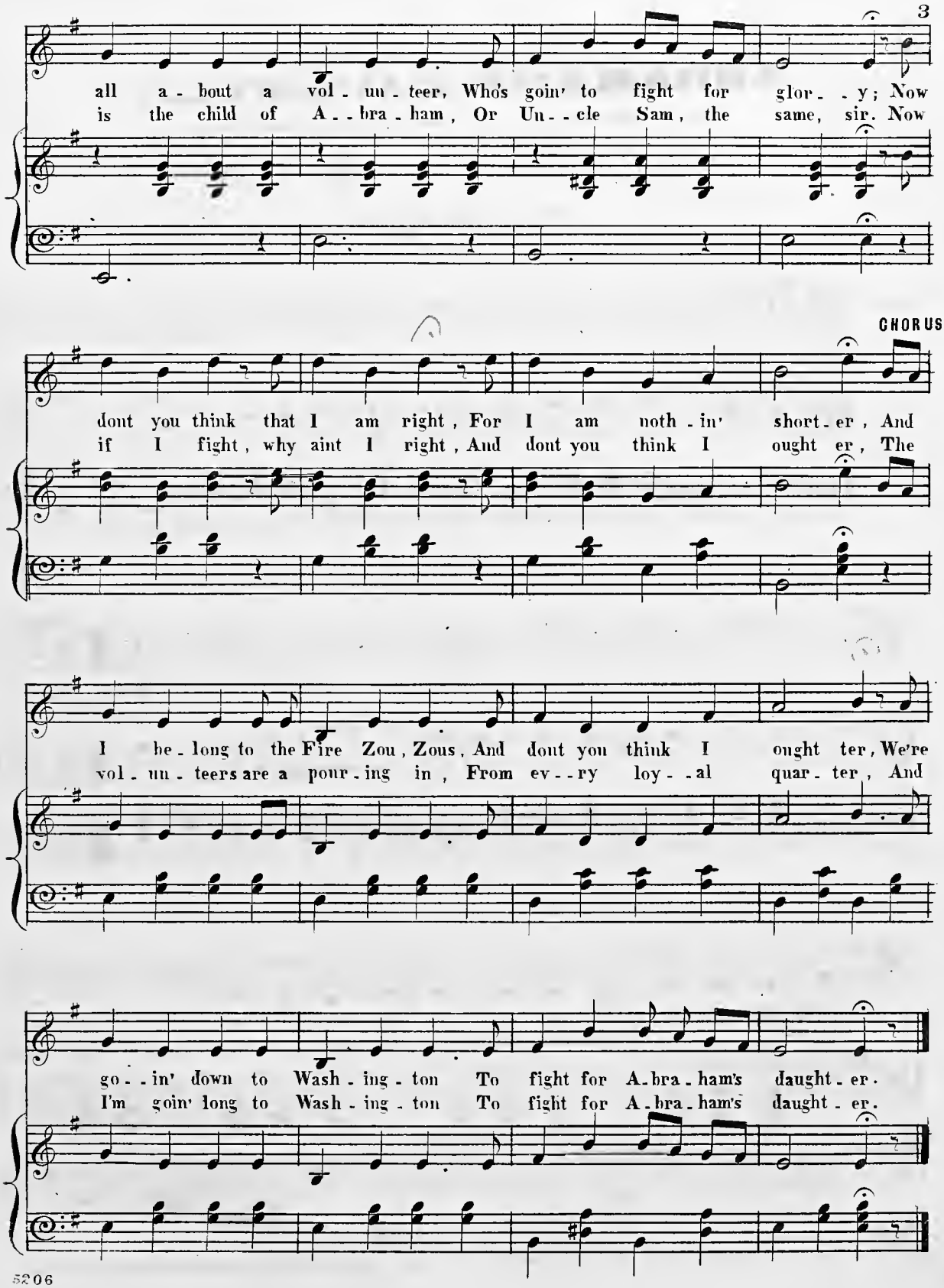
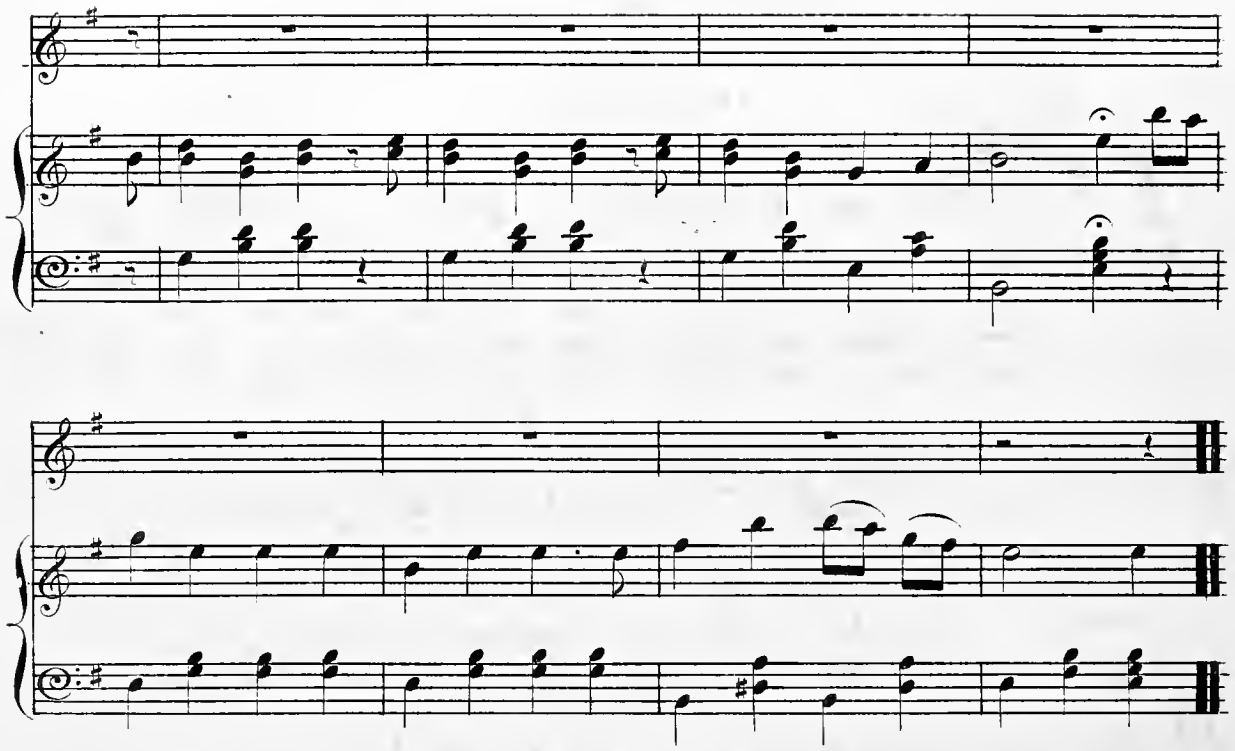

all a - bout a vol - un - teer, Who's goin' to fight for glor - - y; Now
is the child of A - - bra - ham, Or Un - - cle Sam, the same, sir. Now
CHORUS
dont you think that I am right, For I am noth - in' short - er, And
if I fight, why aint I right, And dont you think I ought er, The
I be - long to the Fire Zou, Zous, And dont you think I ought ter, We're
vol - un - teers are a pour - ing in, From ev - - ry loy - - al quar - ter, And
go - - in' down to Wash - ing - ton To fight for A - bra - ham's daught - er.
I'm goin' long to Wash - ing - ton To fight for A - bra - ham's daught - er.

4



3d.

They say we have no officers,
But ah! they are mistaken;
And soon you'll see the rebels run
With all the fuss they're makin'
For there is one who just sprung up,
He'll show the foe no quarter,
(Mc Clellan is the man I mean)
You know he had'nt ought-er,
For he's gone down to Washington
To fight for Abraham's daughter.

4th.

We'll have a spree with Johnny Bull,
Perhaps, some day or other,
And wont he have his fingers full,
If not a deal of bother;
For Yankee boys are just the lads
Upon the land or water,
And wont we have a "bully" fight
And dont you think we ought er,
If he is caught at any time
Insulting Abraham's daughter.

5th

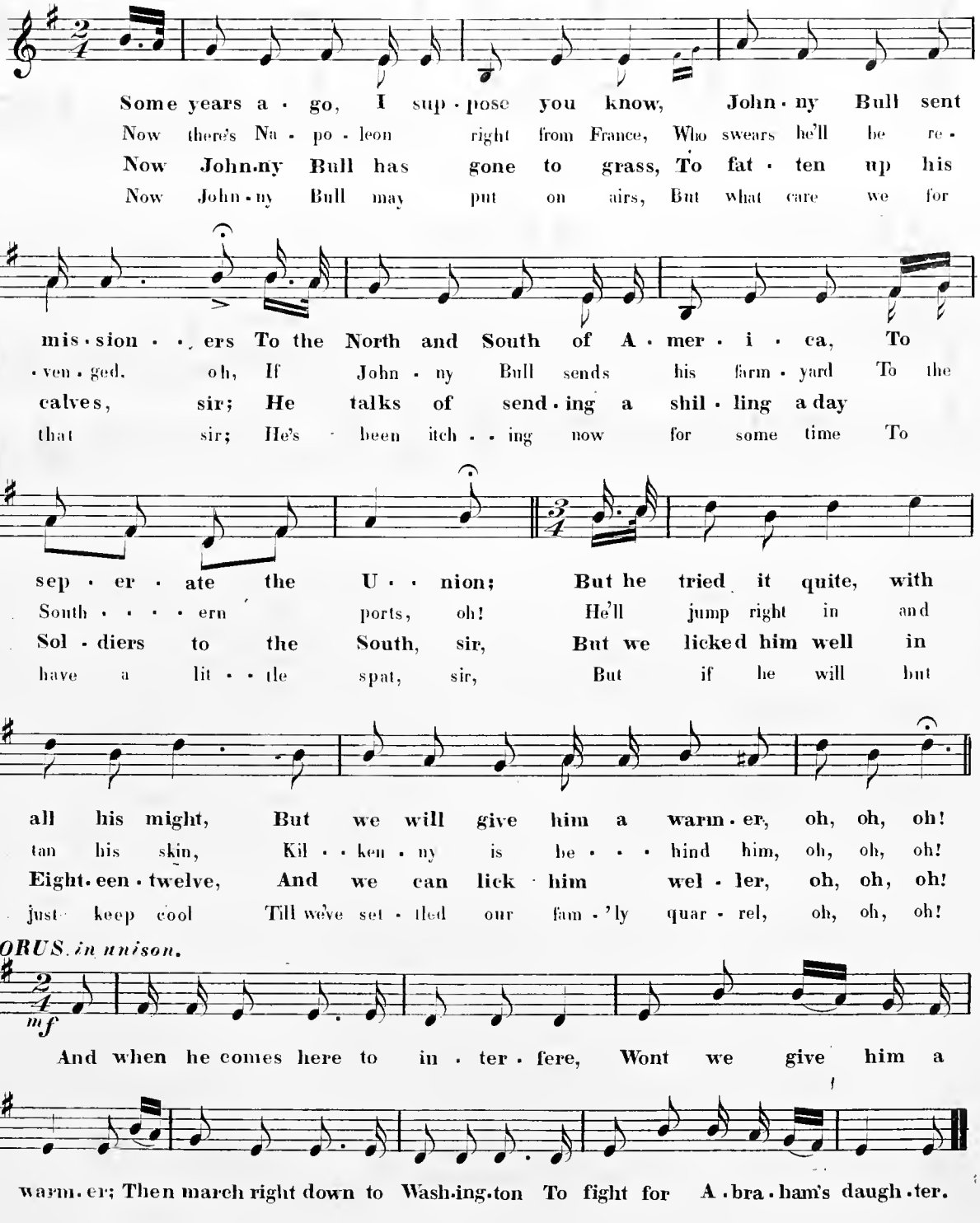
But let us lay all jokes aside,
It is a sorry question,
The man who would these States divide,
Should hang for his suggestion.
One Country and one Flag, I say-
Who e'er the war may slaughter;
So I'm goin' as a Fire Zou-a
And dont you think I ought er
Im going down to Washington
To fight for Abrahams daughter.

ABRAHAMS DAUGHTER

AS SUNG BY

BRYANTS MINSTRELS.

Moderato.



20 SONGS AND BALLADS

BY

FRANZ ABT.

1. I watched the sunlight dying
2. Times Changes
3. O! rosy morn
4. Like a well spring in the desert
5. Kathleen Aroon
6. I whisper the goodnight
7.
8.
9.
10.
11. The dear old songs of home
12. O! sweet flowing streamlet
13. Thee only I love
14. I love it, that village so old
15. O! ye tears
16. Birds that in yon pine tree sing
17.
18.
19.
20.

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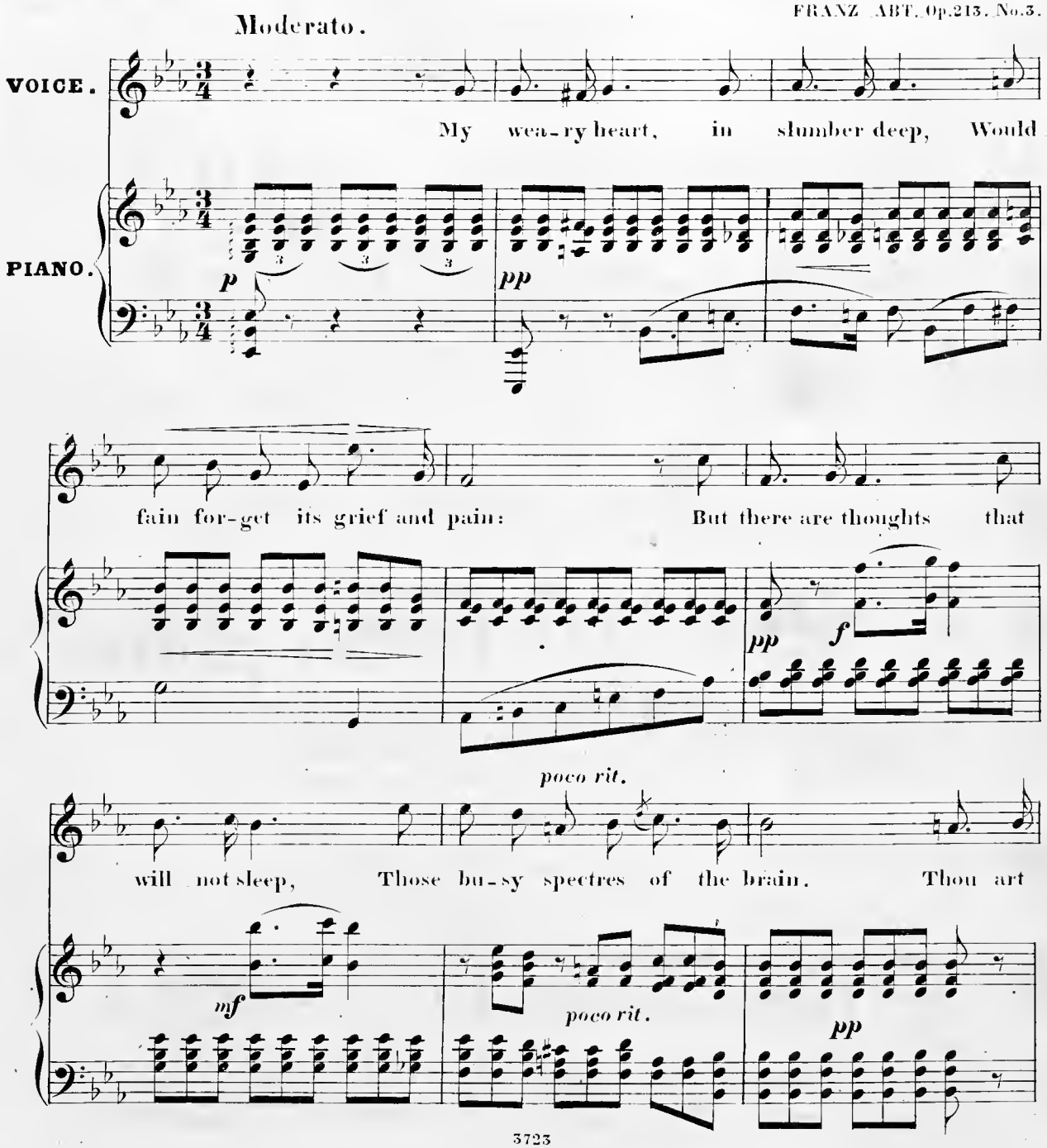
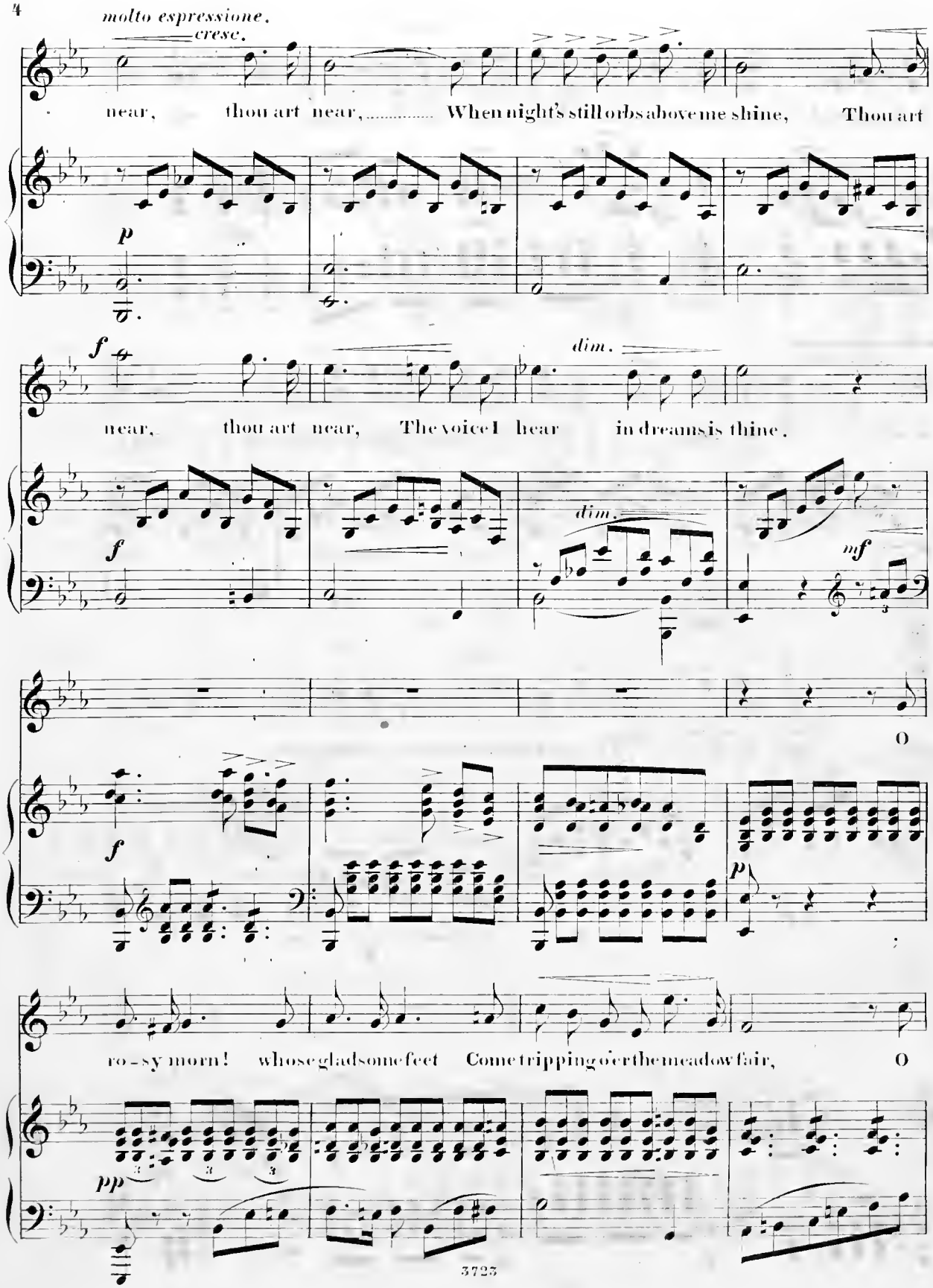
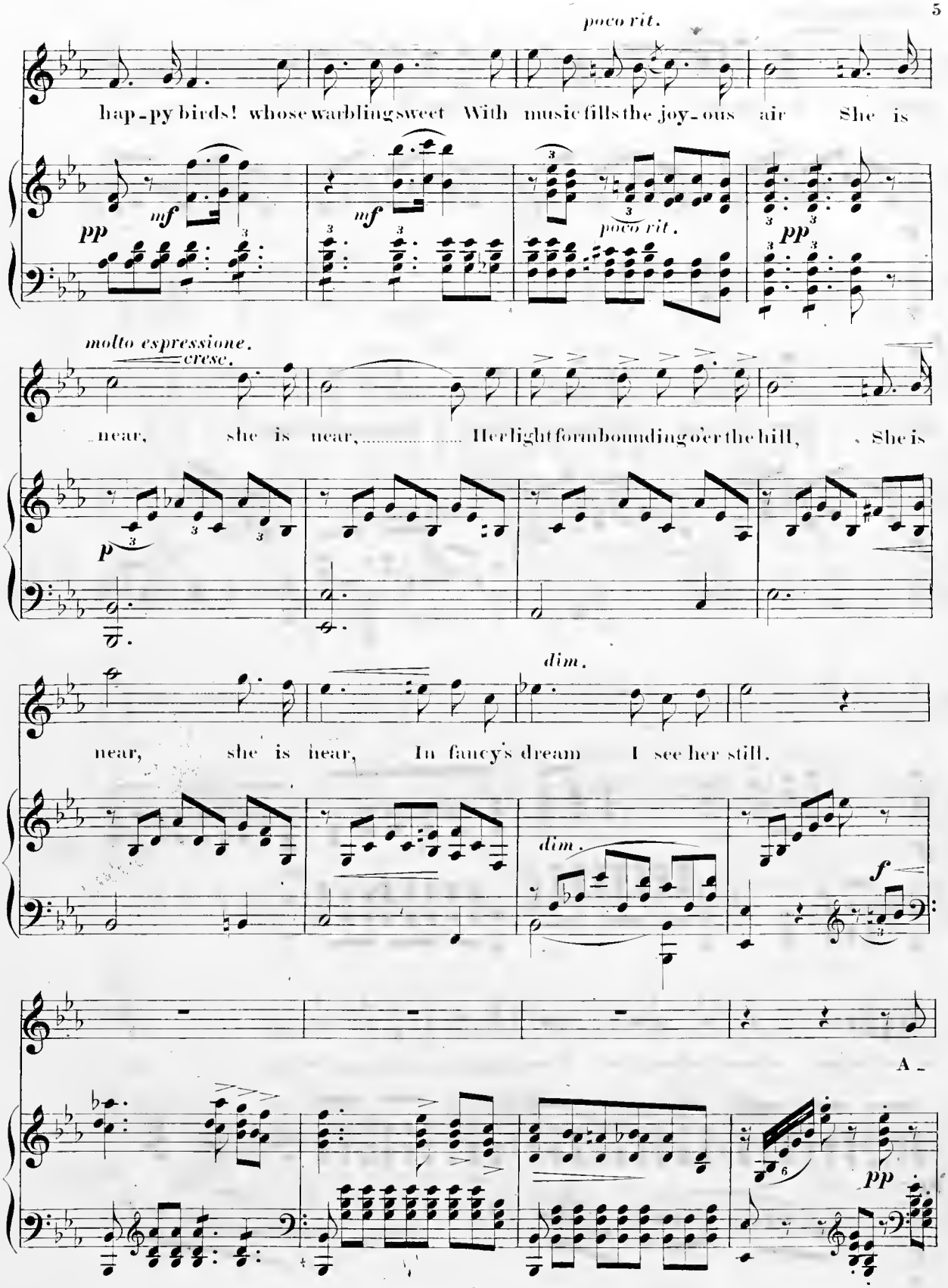
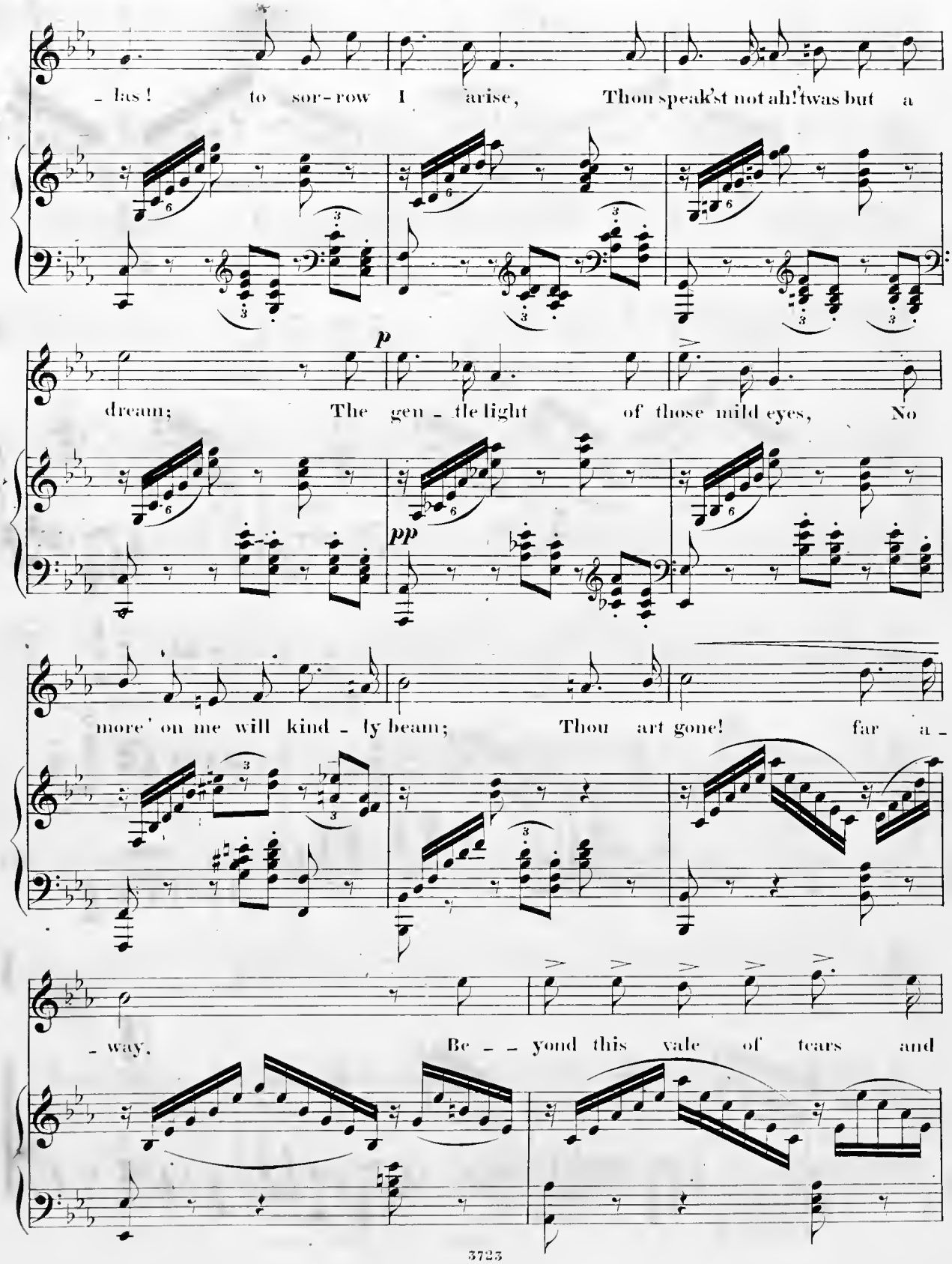
O! ROSY MORN

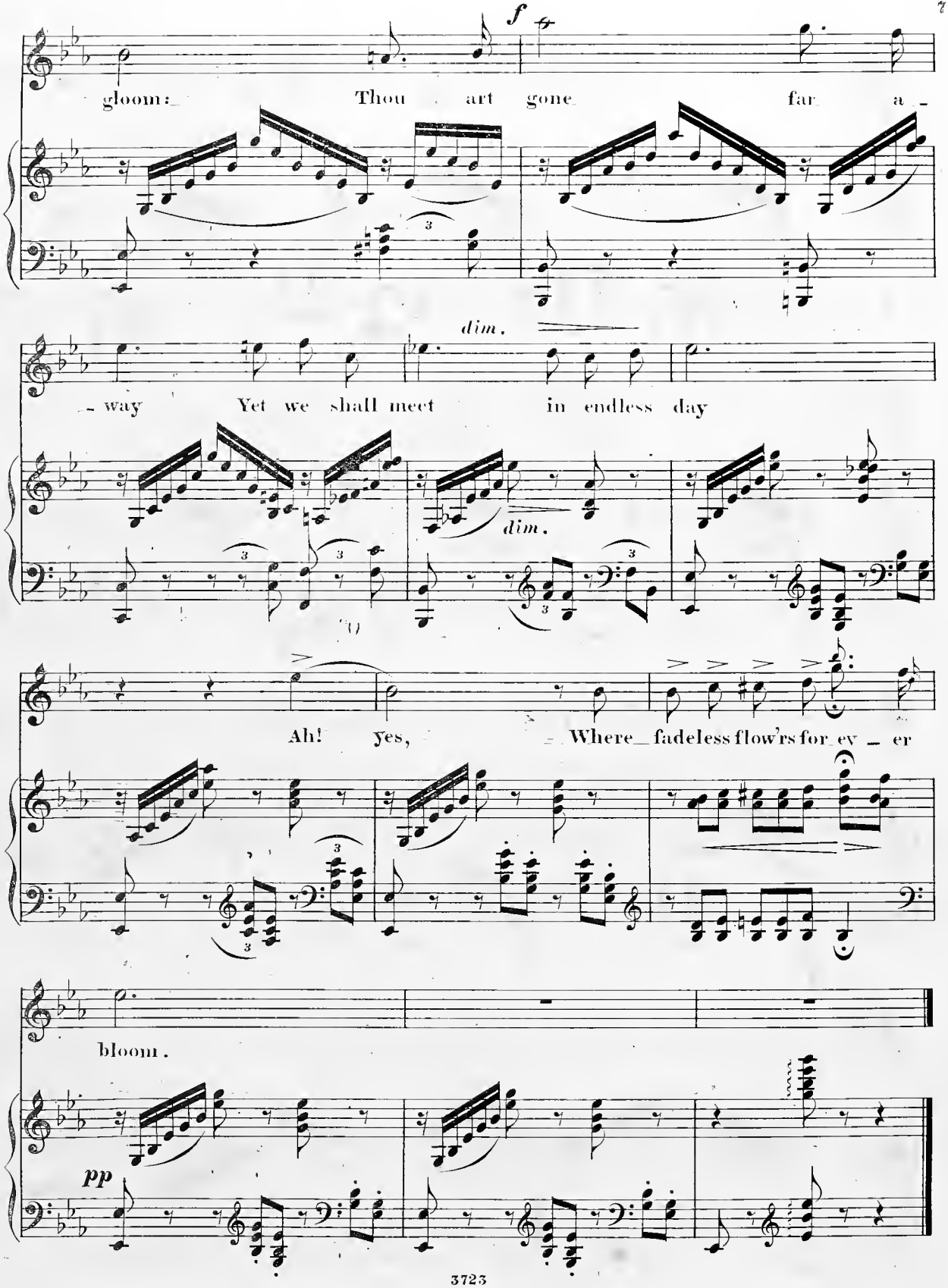
FRANZ ABT. Op.213. No.3.




molto espressione.
cresc.
near, thou art near, When night's still orbs above me shine, Thou art
p
f
near, thou art near, The voice I hear in dreams is thine.
dim.
dim.
mf
O
f
p
ro - sy morn! whose glad some feet Come tripping o'er the meadow fair, O
pp


poco rit.
hap-py birds! whose warbling sweet With music fills the joy-ous air She is
pp
mf
mf
poco rit.
pp
molto espressione.
cresc.
near, she is near, Her light form bounding o'er the hill, She is
p
dim.
near, she is near, In fancy's dream I see her still.
dim.
f
A-
pp


- las! to sor-row I arise, Thou speak'st not ah! 'twas but a
p
dream; The gen - tle light of those mild eyes, No
pp
more' on me will kind - ly beam; Thou art gone! far a -
- way. Be - - yond this vale of tears and


f
gloom: Thou art gone far a -
dim.
- way Yet we shall meet in endless day
dim.
Ah! yes, Where fadeless flow'rs for ev - er
bloom.
pp

GEMS OF GERMAN SONG.

With

ENGLISH AND GERMAN WORDS.

No. 1.	AH, HAD I PINIONS,	RAHLES.	2½
2.	ALL IS OVER,	WEBER.	2½
3.	AMID THIS GREENWOOD SMILING,	THALBERG.	2½
4.	AVE MARIA,	SCHUBERT.	2½
5.	AVE MARIA,	CHERUBINI,	2½
6.	ADELAIDE,	BEETHOVEN,	5
7.	ADIEU,	SCHUBERT,	2½
8.	APPARITION,	HEUBERER,	5
9.	ANGEL'S CALL,	OECHSNER.	2½
10.	BARCAROLLE,	SCHUBERT,	2½
11.	BARCAROLLE, Duet,	KUCKEN,	2½
12.	BRIGHTEST EYES,	STIGELLI,	2½
13.	BOAT SONG,	ABT,	1½
14.	CHILD,	KREISSMAN,	2½
15.	DEAREST, I THINK OF THEE,	KREBS,	1½
16.	EXPAND THY WINGS,	METHFESSEL,	2½
17.	EVENING BELLS,	LACHNER,	2½
18.	EVENING SONG,	MENDELSSOHN.	2½
19.	ELOGY OF TEARS,	SHUBERT,	2½
20.	FAIREST MAIDEN,	WERNER,	2½
21.	FIDELITY,	HAYDN,	2½
22.	FISHER MAIDEN,	SCHUBERT,	2½
23.	FAREWELL FOREVER,	WEBER,	2½
24.	FAR AWAY,	MENDELSSOHN,	1½
25.	FAVORITE SPOT,	MENDELSSOHN,	2½
26.	FROM THE ALPS,	PROCH.	2½
27.	GRAVE DIGGER,	KALLIWODA.	2½
28.	GALLANT COMRADE,	KREUTZER,	2½
29.	GARLAND,	MENDELSSOHN,	2½
30.	GENTLY REST,	KUCKEN,	2½
31.	GREETING,	MENOELSSOHN,	2½
32.	GOOD NIGHT, FAREWELL,	KUCKEN,	2½
33.	HEART, MY HEART,	MARSCHNER,	2½
34.	HUNTSMAN'S REST,	SCHUBERT,	2½
35.	HEBREW MAIDEN'S LAMENT,	LINDPAINTNER,	2½
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38.	HOW CAN I LEAVE THEE,	THOMAS,	2½
39.	HERDSMAN'S MOUNTAIN HOME,	ABT,	2½
40.	IMPRISONED HUNTSMAN,	SCHUBERT,	2½
41.	ITALY'S SHORE,	MENDELSSOHN,	2½
42.	IN THE NIGHT,	KREISSMANN,	2½
43.	IN THE EYE, THERE LIES THE HEART,	ABT,	2½
44.	I AM CONTENTED,	FLOTOW,	2½
45.	IN WOODLAND BOWERS,	GUSTAVE,	2½
46.	IRENE,	ABT,	2½
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48.	LAST GREETING,	SCHUBERT,	2½
49.	LANDLADY'S LITTLE DAUGHTER,	LOEWE,	2½
50.	LORE LEY,	SILCHER,	2½
51.	LITTLE MOUSE. Duet,	ORESEL,	2½
52.	LONG, LONG WEARY DAY,	JAYS,	2½
53.	LONE OLD MAN,	FREITAG,	2½
54.	LONGING,	BRATSCH,	2½
55.	LAMENT,	FREITAG,	2½
56.	LIKE THE LARK,	ABT,	2½
57.	LITTLE RECRUIT,	KUCKEN,	2½
58.	LULLABY TO EDITH,	WEBER,	1½
59.	MY DREAM OF LOVE IS OVER,	SPOHR,	1½
60.	MAGIC SPELL,	WEBER,	2½
61.	MAID OF GANGES,	MENDELSSOHN,	2½
62.	MOON,	MENOELSSOHN,	1½
63.	MIGNON SONG,	SCHUBERT,	2½
64.	MY OPPOSITE NEIGHBOR,	MOHRING,	2½
65.	NEVER BELIEVE ME,	SCHUBERT,	2½
66.	NIGHT IN SLUMBER,	ABT,	2½
67.	NUN,	MENDELSSOHN,	1½
68.	NEAR,	LINDBLAD,	2½
69.	NOW THE SWALLOWS ARE RETURNING,	ABT,	2½
70.	OUTLAW'S DEATH,	MULLER,	2½
71.	ON MOSSY BANKS,	SCHUBERT,	2½
72.	O, PRAISE THE LORD,	MENOELSSOHN,	5
73.	O WERT THOU BUT MINE OWN LOVE,	KUCKEN,	2½
74.	ON THE SEA,	SCHUBERT,	2½
75.	ORPHAN WANDERER,	CURSCHMAN,	2½
No. 76.	O WERT THOU IN THE CAULD BLAST,	MENDELSSOHN,	2½
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83.	RILL THAT STRAYS,	KALLIWODA,	2½
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94.	SPIRIT OF THE CLOUD,	KREISSMAN,	2½
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107.	TO MINONA. Serenade,	SPOHR,	1½
108.	TO THE SUNSHINE,	SCHUMAN,	1½
109.	TRUMPETER,	SPIER,	3½
110.	TYROLEAN AND HIS CHILD,	JAMES.	1½
111.	THOU ART SO NEAR AND YET SO FAR,	REIGHARDT,	3½
112.	TEAR,	GUMBERT,	2½
113.	'TIS A PEARL I CALL MINE OWN,	ESSER,	2½
114.	THEKLA'S LAMENT,	SCHUBERT,	2½
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116.	VIOLET,	MOZART,	2½
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118.	WHEN THE SWALLOWS HOMEWARD FLY,	ABT,	2½
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129.	ZULEIKA,	MENOELSSOHN,	2½
130.	WHAT MAKES THE SPRING. Duet,	ABT,	2½
131.	WHEN I KNOW THAT THOU ART NEAR ME. Duet,	ABT,	2½
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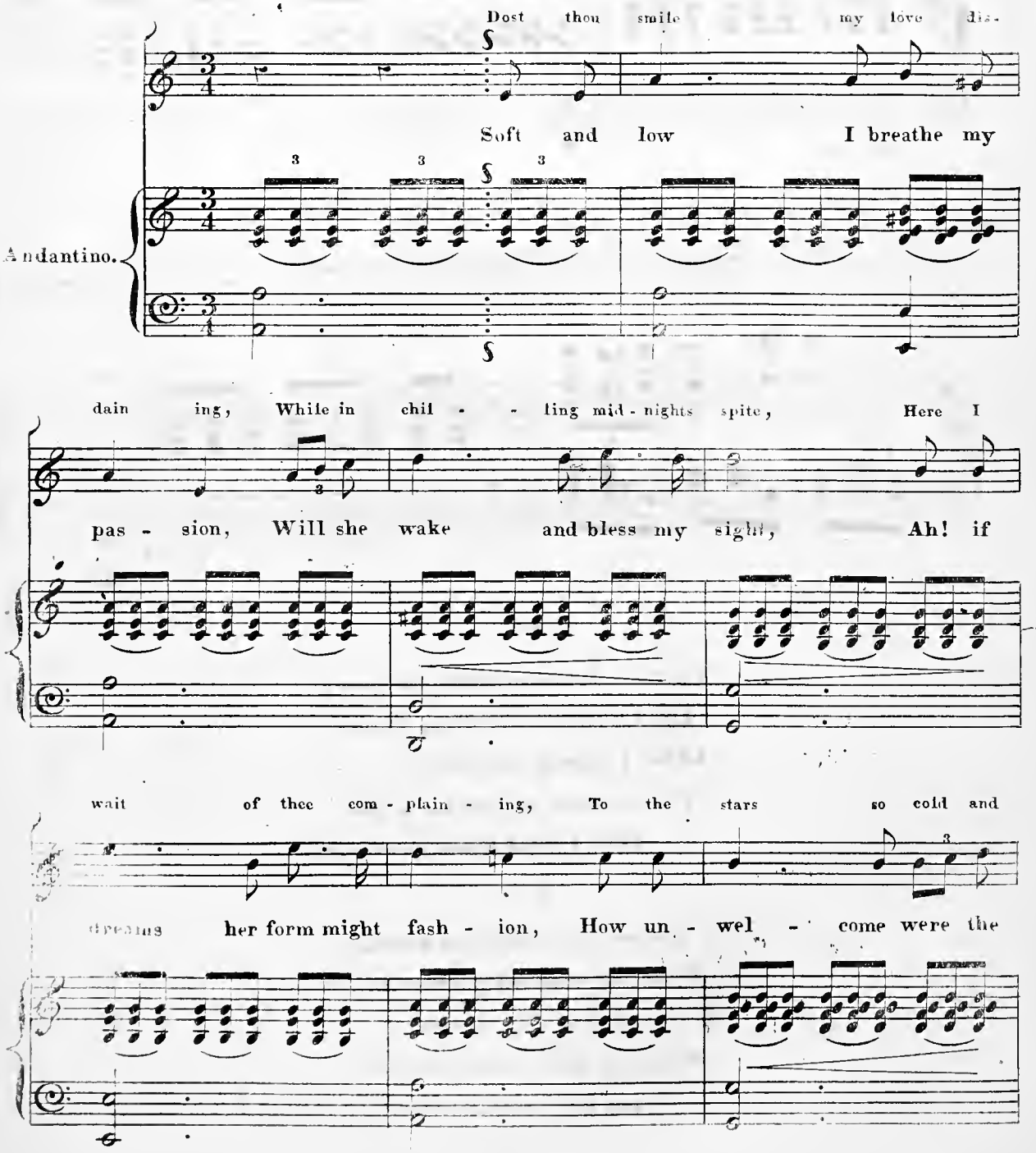
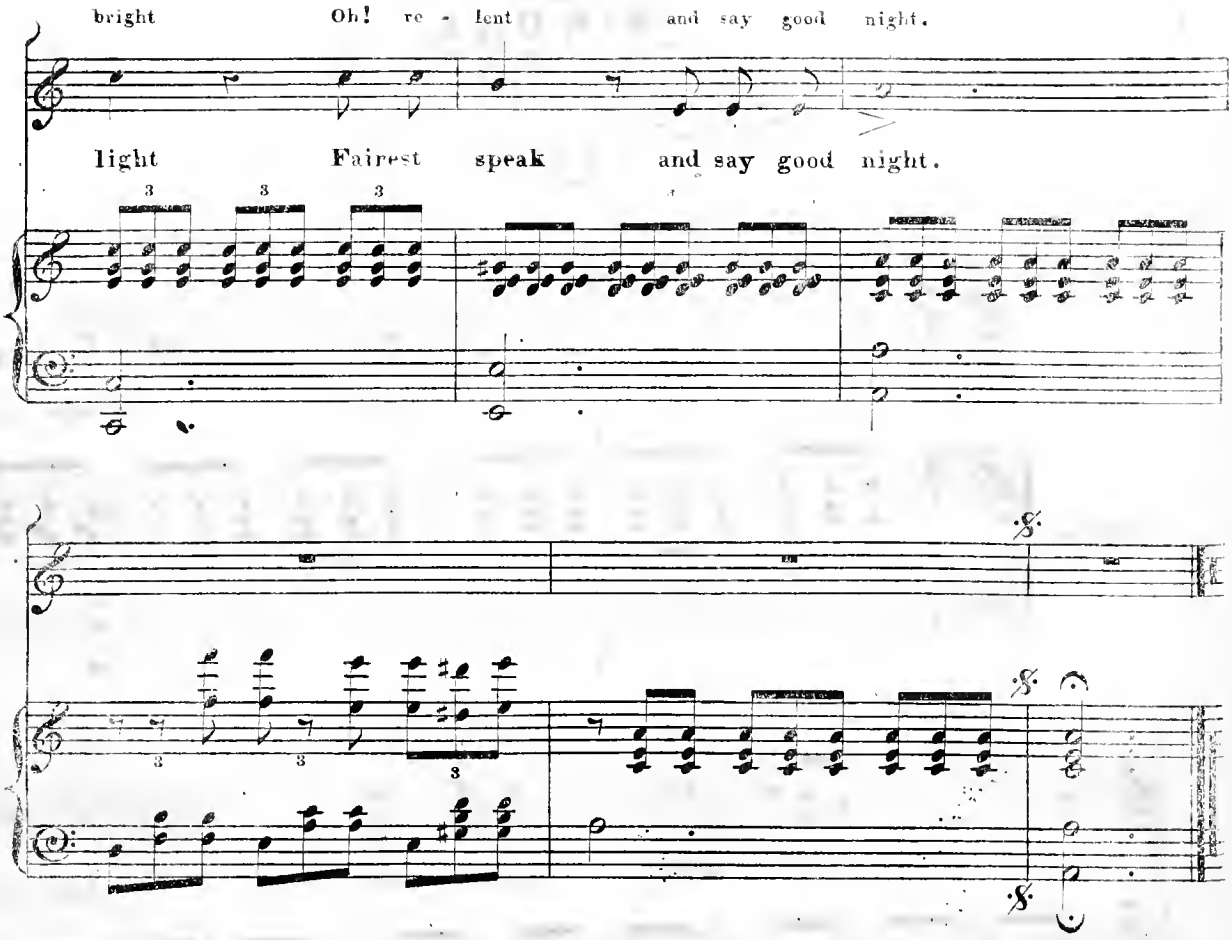
TO MINONA

A CERTAIN SERENADE

MUSIC BY

SPOHR





3

Far from love, o'er plain and river,
Late I rushed in headlong flight;
Ah! he followed ever, ever,
Vain is speed against his might.
Here I yield, O! one good night.

4

Leave me not in darkness pining,
From thy curtaind windows height,
Let one look of pity shining,
Warm my heart to new delight.
Let me hear one sweet good night.

GEMS OF GERMAN SONG,

With

ENGLISH AND GERMAN WORDS.

No. 1.	AH, HAD I PINIONS,	RAHLES.	2½
2.	ALL IS OVER,	WEBER.	2½
3.	AMID THIS GREENWOOD SMILING,	THALBERG.	2½
4.	AVE MARIA,	SCHUBERT.	2½
5.	AVE MARIA,	CHERUBINI,	2½
6.	ADELAIDE,	BEETHOVEN,	5
7.	ADIEU,	SCHUBERT,	2½
8.	APPARITION,	HEUBERER,	5
9.	ANGEL'S CALL,	OECHSNER.	2½
10.	BARCAROLLE,	SCHUBERT,	2½
11.	BARCAROLLE, **Duet**,	KUCKEN,	2½
12.	BRIGHTEST EYES,	STIGELLI,	2½
13.	BOAT SONG,	ABT,	1½
14.	CHILD,	KREISSMAN,	2½
15.	DEAREST, I THINK OF THEE,	KREBS,	2½
16.	EXPAND THY WINGS,	METHFESSEL,	2½
17.	EVENING BELLS,	LACHNER,	2½
18.	EVENING SONG,	MENDELSSOHN.	2½
19.	ELOGY OF TEARS,	SHUBERT,	2½
20.	FAIREST MAIDEN,	WERNER,	2½
21.	FIDELITY,	HAYDN,	2½
22.	FISHER MAIDEN,	SCHUBERT,	2½
23.	FAREWELL FOREVER,	WEBER,	2½
24.	FAR AWAY,	MENDELSSOHN,	1½
25.	FAVORITE SPOT,	MENDELSSOHN,	2½
26.	FROM THE ALPS,	PROCH.	2½
27.	GRAVE DIGGER,	KALLIWODA.	2½
28.	GALLANT COMRADE,	KREUTZER,	2½
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33.	HEART, MY HEART,	MARSCHNER,	2½
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42.	IN THE NIGHT,	KREISSMANN,	2½
43.	IN THE EYE, THERE LIES THE HEART,	ABT,	2½
44.	I AM CONTENTED,	FLOTOW,	2½
45.	IN WOODLAND BOWERS,	GUSTAVE,	2½
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47.	JEWISH MAIDEN,	KUCKEN,	2½
48.	LAST GREETING,	SCHUBERT,	2½
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51.	LITTLE MOUSE. **Duet**,	DRESEL,	2½
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57.	LITTLE RECRUIT,	KUCKEN,	2½
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59.	MY DREAM OF LOVE IS OVER,	SPOHR,	1½
60.	MAGIC SPELL,	WEBER,	2½
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63.	MIGNON SONG,	SCHUBERT,	2½
64.	MY OPPOSITE NEIGHBOR,	MOHRING,	2½
65.	NEVER BELIEVE ME,	SCHUBERT,	2½
66.	NIGHT IN SLUMBER,	ABT,	2½
67.	NUN,	MENDELSSOHN,	1½
68.	NEAR,	LINDBLAD,	2½
69.	NOW THE SWALLOWS ARE RETURNING,	ABT,	2½
70.	OUTLAW'S DEATH,	MULLER,	2½
71.	ON MOSSY BANKS,	SCHUBERT,	2½
72.	O, PRAISE THE LORD,	MENDELSSOHN,	5
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74.	ON THE SEA,	SCHUBERT,	2½
75.	ORPHAN WANDERER,	GURSCHMAN,	2½
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123.	WANDERER,	FESCA,	2½
124.	WHAT SHALL I CALL THEE,	MULDER,	3½
125.	WHERE SHALL I FIND THEE,	MULDER,	3½
126.	WE MET BY CHANCE,	KUCKEN,	2½
127.	YOUNG NUN,	SCHUBERT,	2½
128.	YE FADED FLOWERS,	SCHUBERT,	2½
129.	ZULEIKA,	MENDELSSOHN,	2½
130.	WHAT MAKES THE SPRING. **Duet**,	ABT,	2½
131.	WHEN I KNOW THAT THOU ART NEAR ME. **Duet**,	ABT,	2½
132.	MORNING GREETING,	ABT,	3
133.	IT ONLY HAPPENED TO BE SO,	ABT,	3
134.	I AM CONTENTED,	FLOTOW,	3
135.	THOU EVERY WHERE,	LACHNER,	4
136.	THE TWO GRENADIERS,	SCHUMAN,	3½
137.	THE LARK HATH SUNG HER TWILIGHT SONG,	DÜRNER,	3
138.	I'M WITH THEE NOW,	MAIER,	3½
139.	FLY, BIRDLING, THROUGH THE VERDANT WOOD,	KUCKEN,	3
140.	SERENADE,	SCHUBERT,	2½
141.	MY ANGEL,	ESSER,	3
142.	WHEN THE LIGHT STEP,	LINDNER,	3
143.			
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BOSTON:

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143.				
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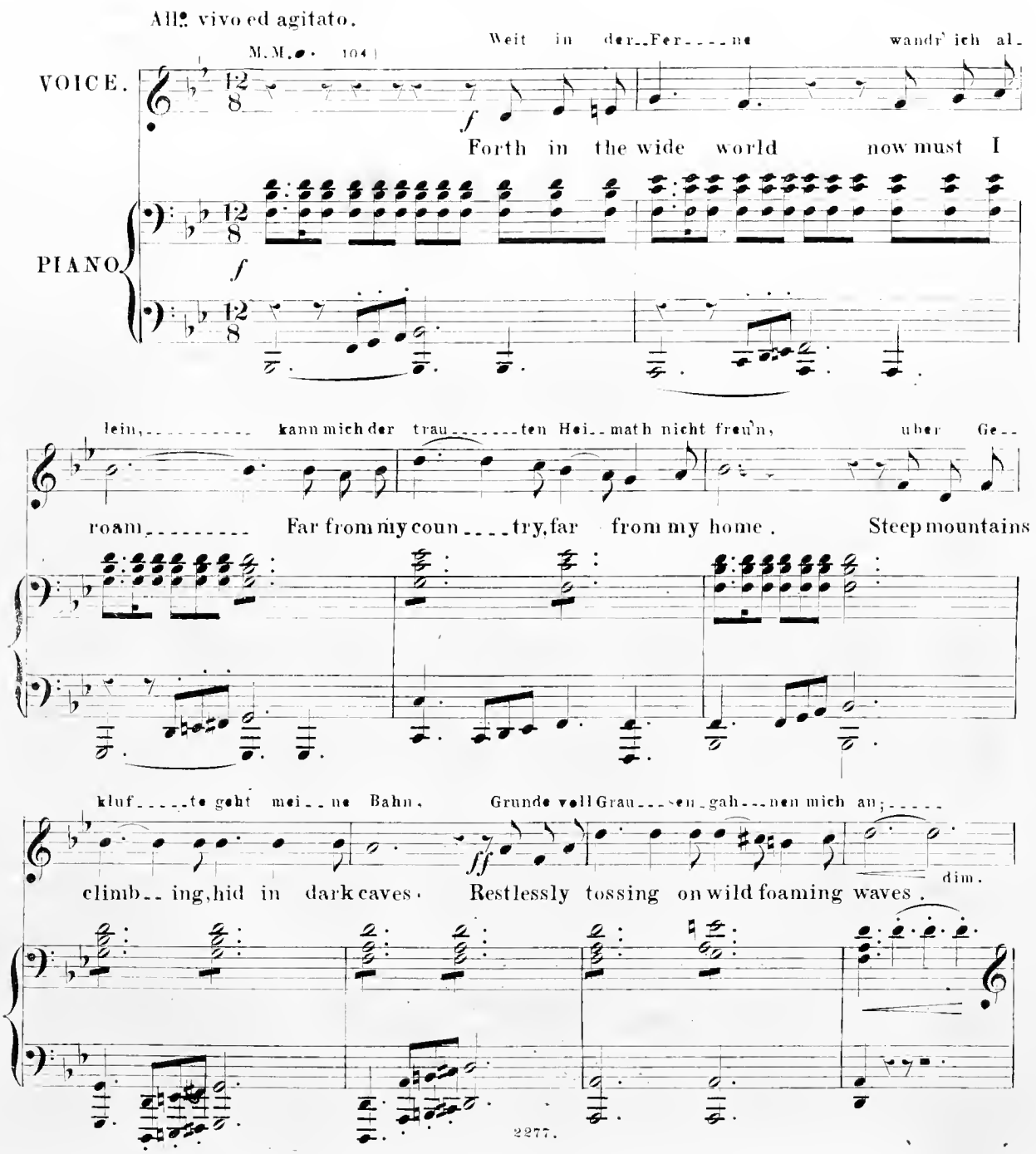
THE WANDERER

(DER WAND'RER)

A. FESKA.



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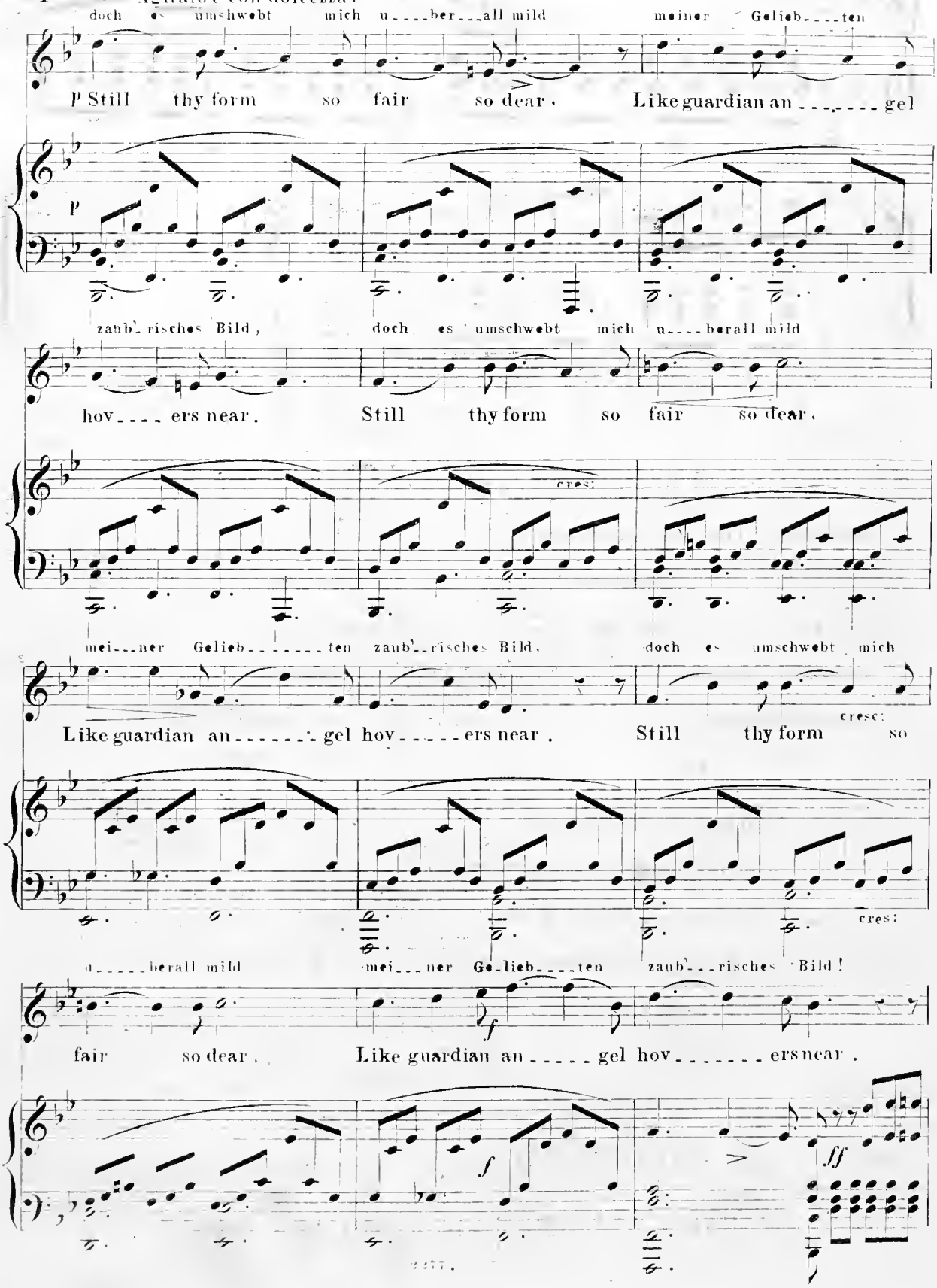

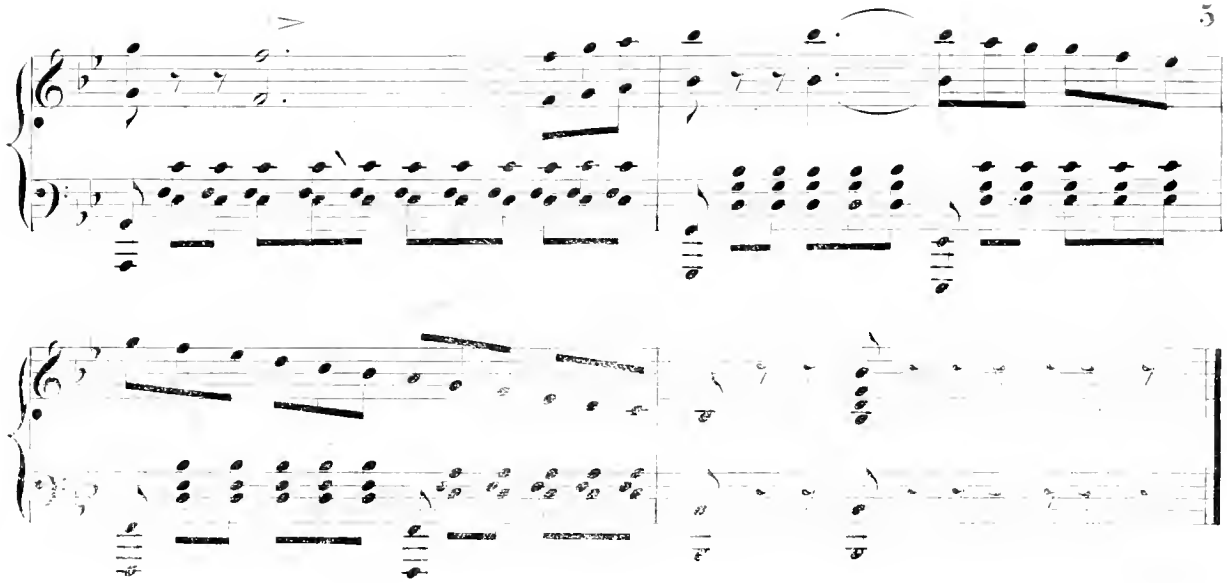

2

Mid dazzling snows o'er dizzy height,
In pathless fores' dark with shades of night,
Leaping the torrent, fording the stream,
In tranquil moonlight with day's earliest beam.
Still thy form so fair &c.

3

Tho' we be parted as pole from pole,
When o'er my head the threat'ning thunder's roll,
When cast adrift upon some barren strand,
When fain I tread the deserts burning sand,
Still thy form so fair &c.

2

[illegible] an Wolken führt mich mein Weg
Über der Strome schwindelnden Steg,
Hoch auf der Gletcher eisigem Feld
Schau' ich tief unten sonnig die Welt!
Hier aum umschwebt mich wonnig und mild &c.

3

Tief in des Thales schaurig Schlucht,
Wie zu des Sees [illegible] Bucht,
Hin durch der Wüste glühenden [illegible]
Hatt' ich the leichten Schritte gewandt;
Doch wo ich weilte, umschwebte mich mild &c.

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143.				
144.				
145.				
146.				
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148.				
149.				
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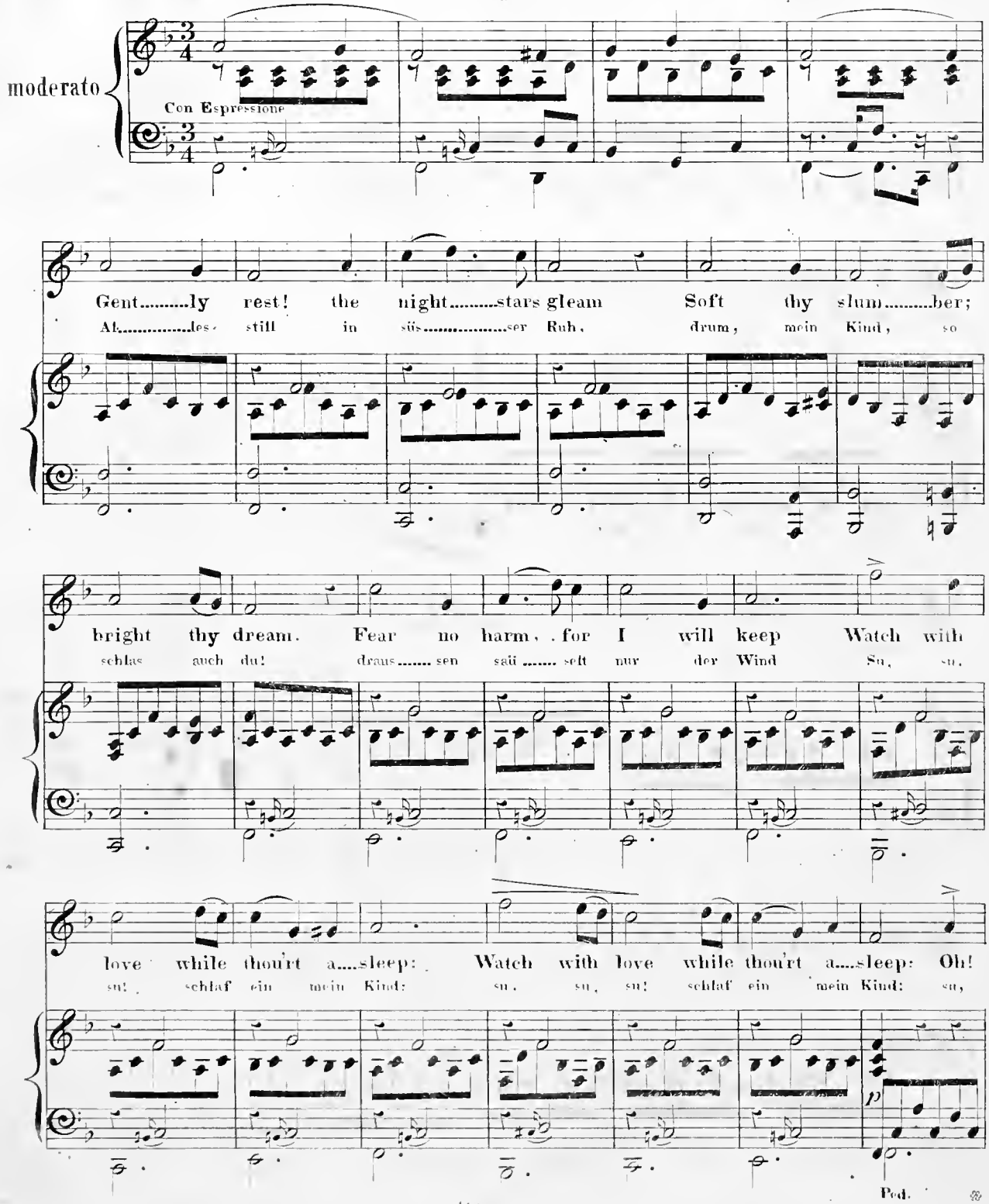
"GENTLY REST."

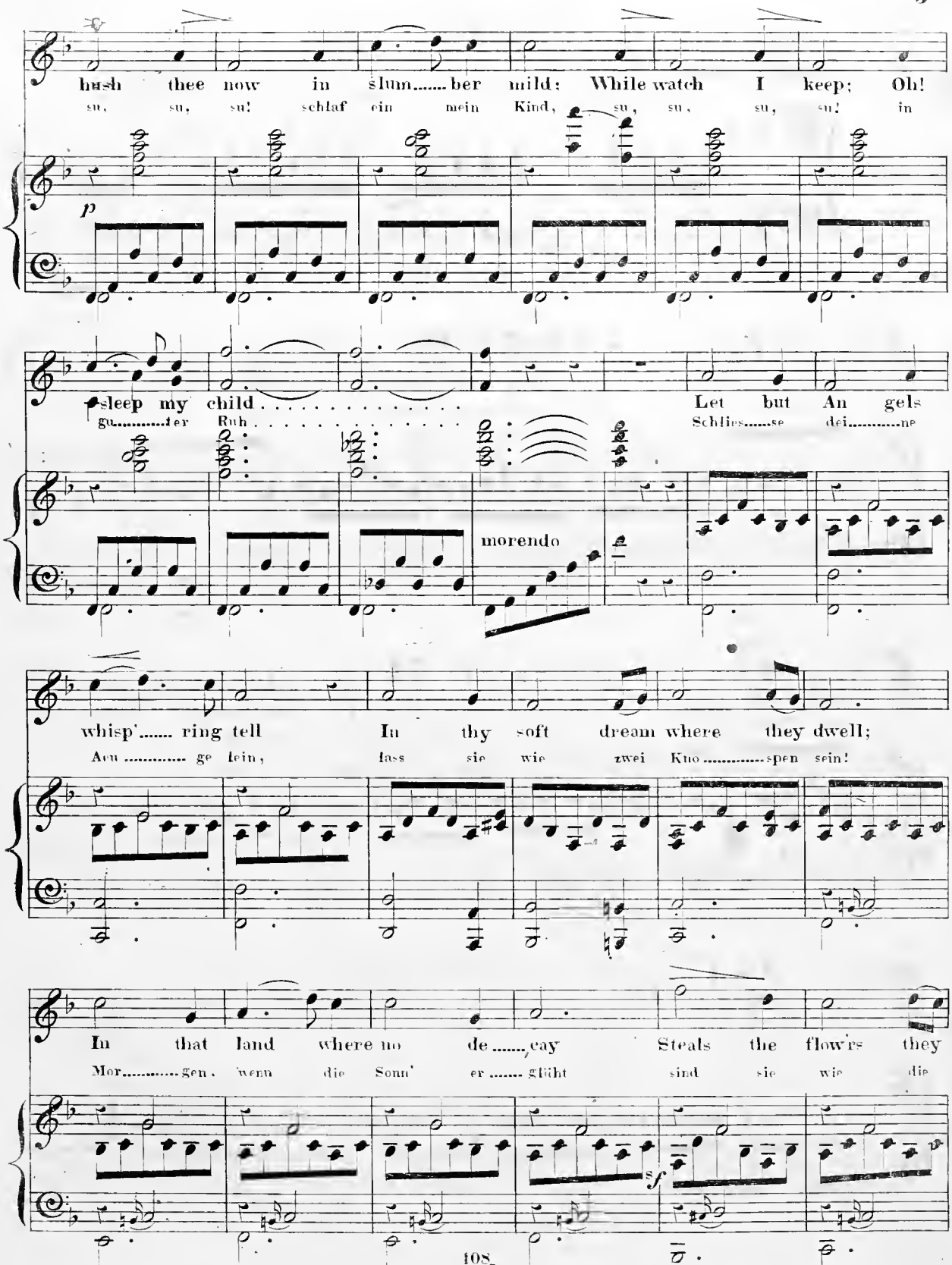
THE MOTHER'S SONG.

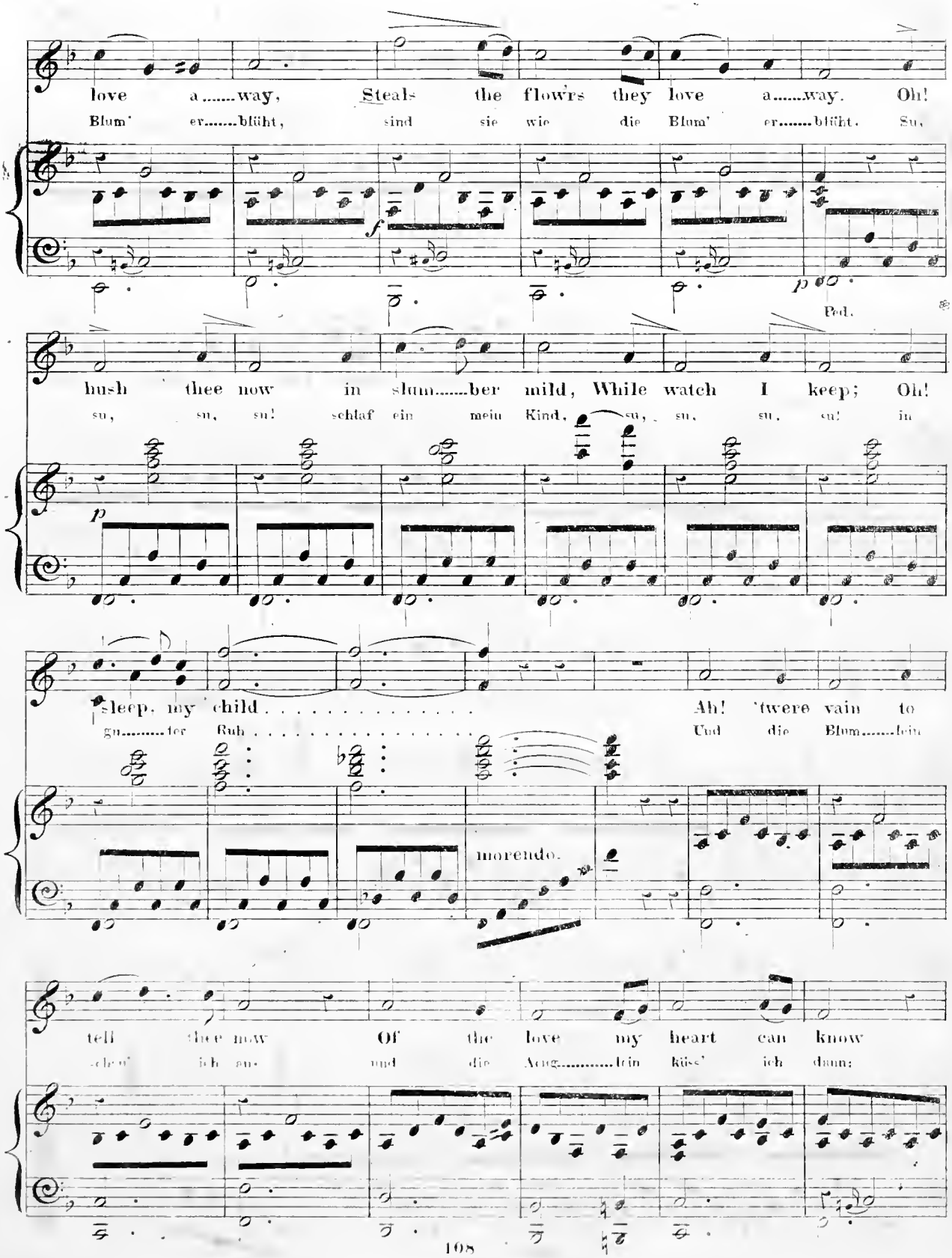
(SCHLUMMERLIED.)

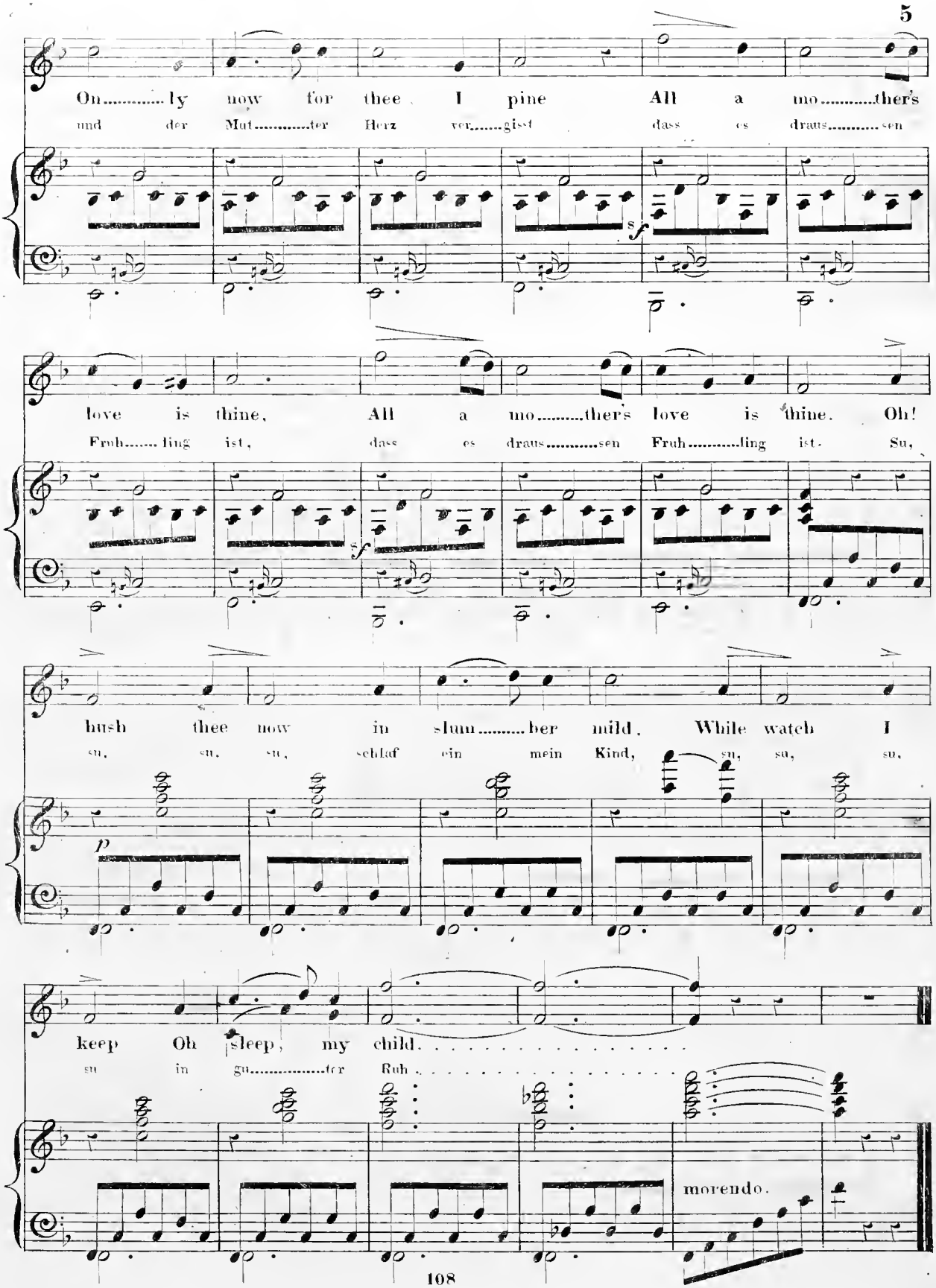
English words by
Walter Powell.

Composed by
Kücken.




hush thee now in slum..... ber mild: While watch I keep; Oh!
su, su, su! schlaf ein mein Kind, su, su, su, su! in
p
sleep my child . . . . . Let but An gels
gu..... ter Ruh . . . . . Schlies..... se dei..... ne
morendo
whisp'..... ring tell In thy soft dream where they dwell;
Aen ..... ge lein, lass sie wie zwei Kno ..... spen sein!
In that land where no de..... cay Steals the flow'rs they
Mor..... gen, wenn die Sonn' er ..... glüht sind sie wie die
sf


love a.....way, Steals the flow'rs they love a.....way. Oh!
Blum' er.....blüht, sind sie wie die Blum' er.....blüht. Su,
f
p
Ped.
hush thee now in slum.....ber mild, While watch I keep; Oh!
su, su, su! schlaf ein mein Kind, su, su, su, su! in
p
sleep, my child . . . . . Ah! 'twere vain to
gu.....ter Ruh . . . . . Und die Blum.....lein
morendo.
tell thee now Of the love my heart can know
schau' ich an und die Aeug.....lein küss' ich dann:


On.....ly now for thee I pine All a mo.....ther's
und der Mut.....ter Herz ver.....gisst dass es draus.....sen
sf
love is thine, All a mo.....ther's love is thine. Oh!
Fruh.....ling ist, dass es draus.....sen Fruh.....ling ist. Su,
sf
hush thee now in slum.....ber mild. While watch I
su, su, su, schlaf ein mein Kind, su, su, su,
p
keep Oh sleep, my child.
su in gu.....ter Ruh
morendo.

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LAST GREETING,

Words by

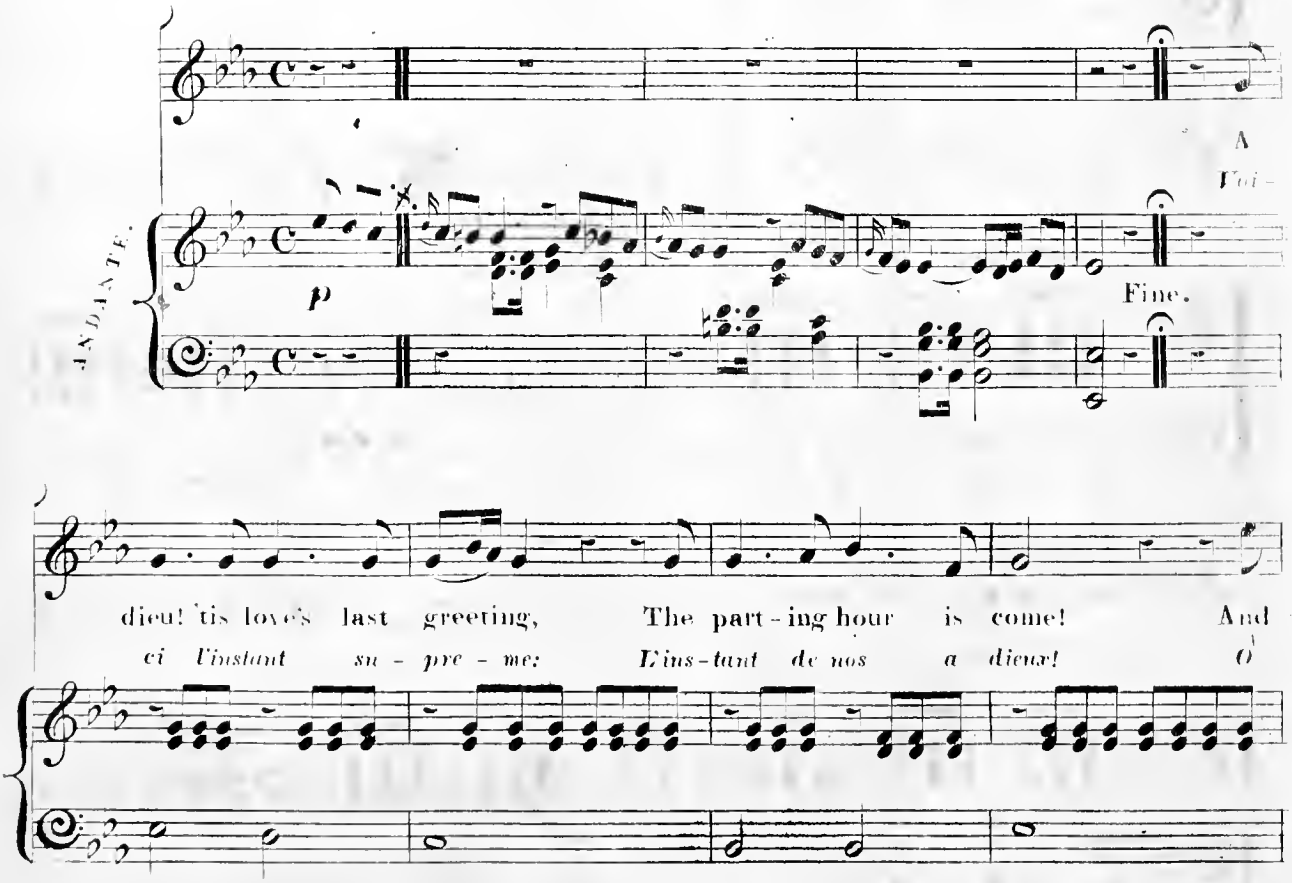
BERANGER

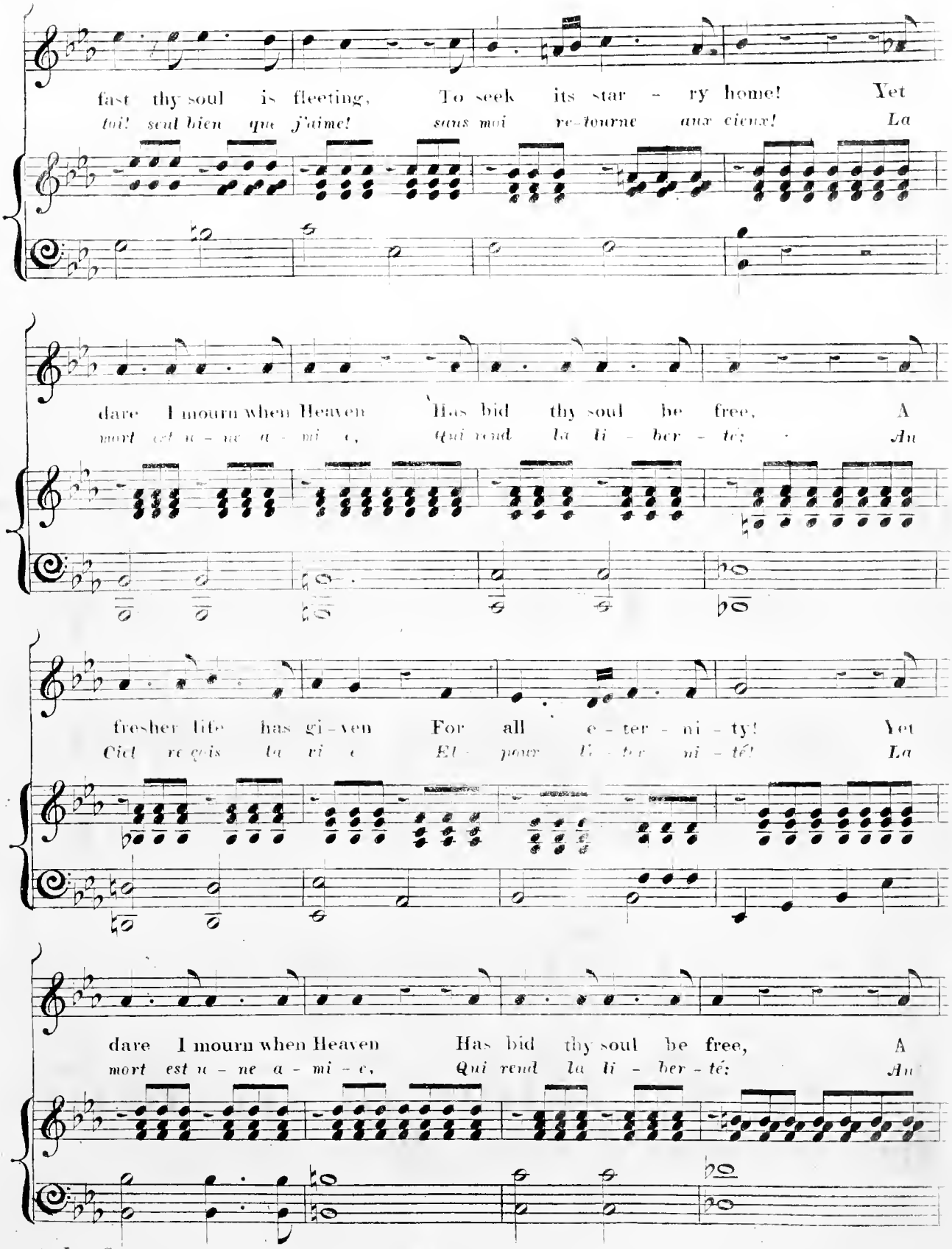
Composed for the

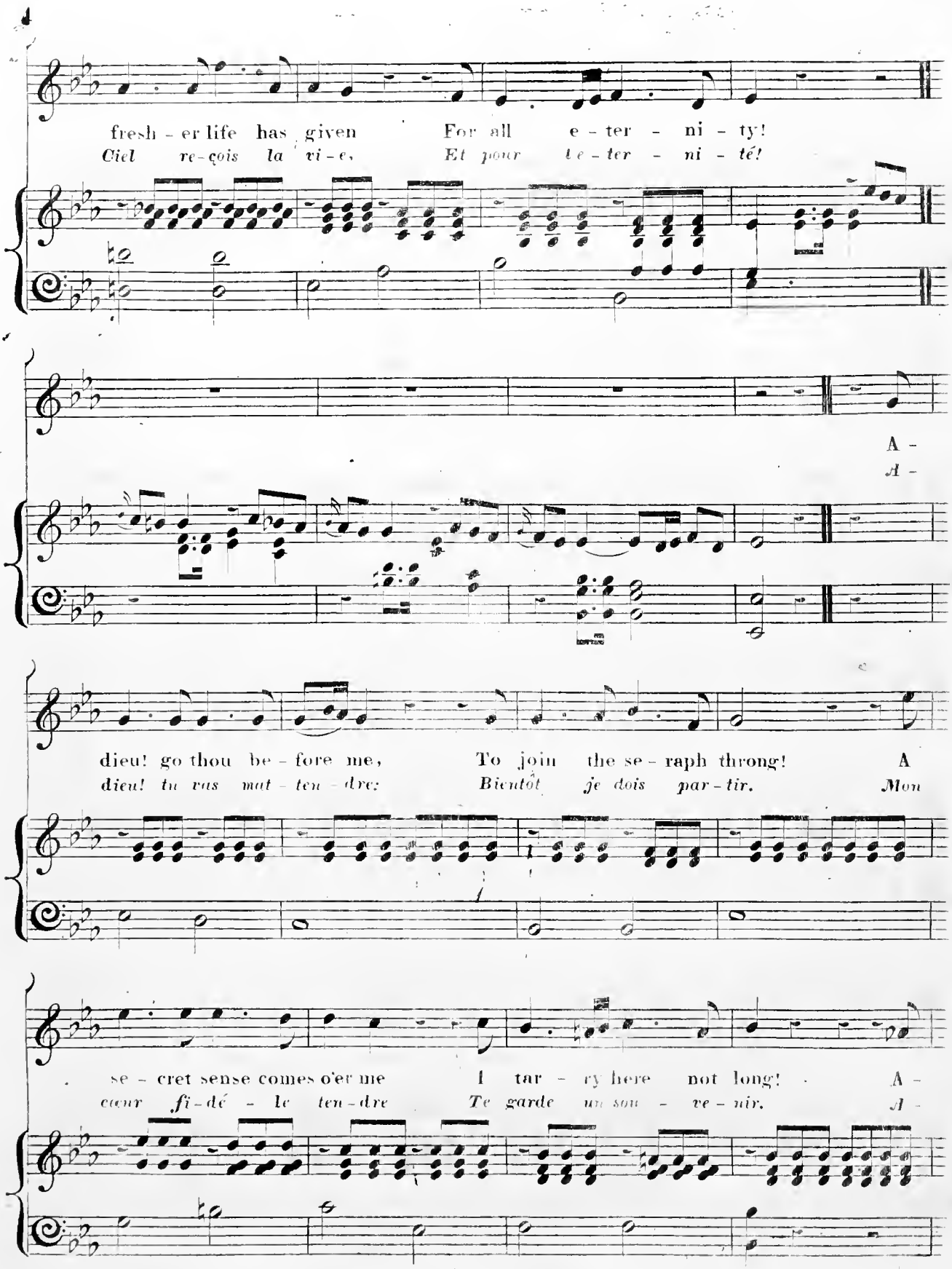
PIANO FORTE

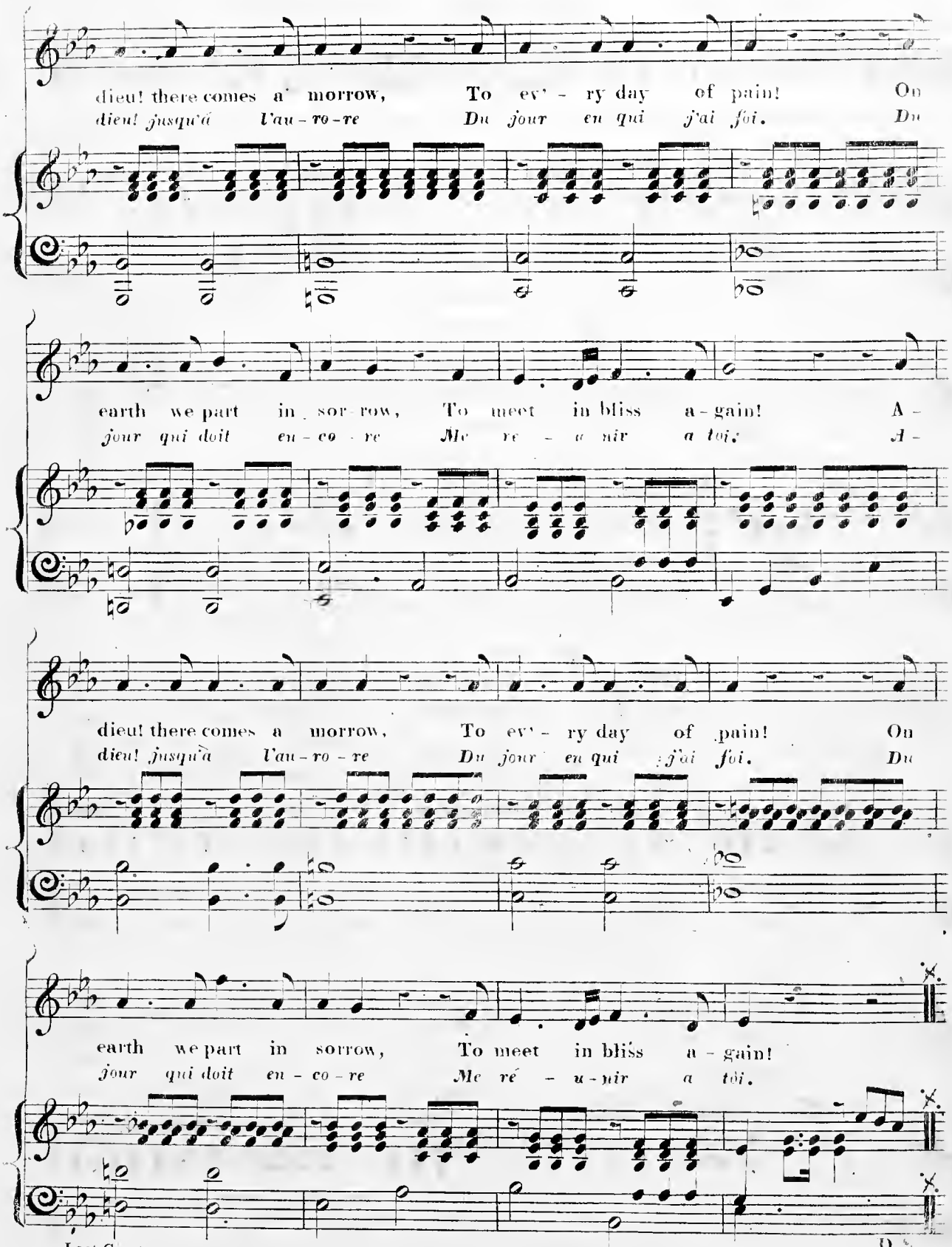
by

SCHUBERT.




fast thy soul is fleeting, To seek its star - ry home! Yet
toi! seul bien que j'aime! sans moi re-tourne aux cieux! La
dare I mourn when Heaven Has bid thy soul be free, A
mort est u - ne a - mi - e, Qui rend la li - ber - té;
fresher life has gi-ven For all e - ter - ni - ty! Yet
Ciel re çois la vi e Et pour l' - ter ni - té!
dare I mourn when Heaven Has bid thy soul be free, A
mort est u - ne a - mi - e, Qui rend la li - ber - té;


fresh - er life has given For all e - ter - ni - ty!
Ciel re-çois la vi-e, Et pour le-ter - ni - té!
A -
A -
dieu! go thou be - fore me, To join the se - raph throng! A
dieu! tu vas mat - ten - dre: Bientôt je dois par - tir. Mon
se - cret sense comes o'er me I tar - ry here not long! A -
cœur fi-dé - le ten-dre Te garde un sou - ve - nir. A -


dieu! there comes a' morrow, To ev'-ry day of pain! On
dieu! jusqu'à l'au-ro-re Du jour en qui j'ai foi. Du
earth we part in sor row, To meet in bliss a-gain! A-
jour qui doit en-co-re Me re-u nir a toi. A-
dieu! there comes a morrow, To ev'-ry day of pain! On
dieu! jusqu'à l'au-ro-re Du jour en qui j'ai foi. Du
earth we part in sorrow, To meet in bliss a-gain!
jour qui doit en-co-re Me ré-u-nir a toi.

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